CROSBY, STILLS & NASH: Interview & Lesson

GUITAR WORLD® Acoustic

No. 19

JEWEL
BLACK CROWES
JARS OF CLAY
ANI DiFRANCO

5 ACOUSTIC GUITAR TRANSCRIPTIONS

DAVE MATTHEWS BAND
"So Much to Say"

TOM PETTY
"Free Fallin' "

JEWEL
"Who Will Save Your Soul"

THE EAGLES
"Peaceful Easy Feeling"

THE WHO
"Pinball Wizard"

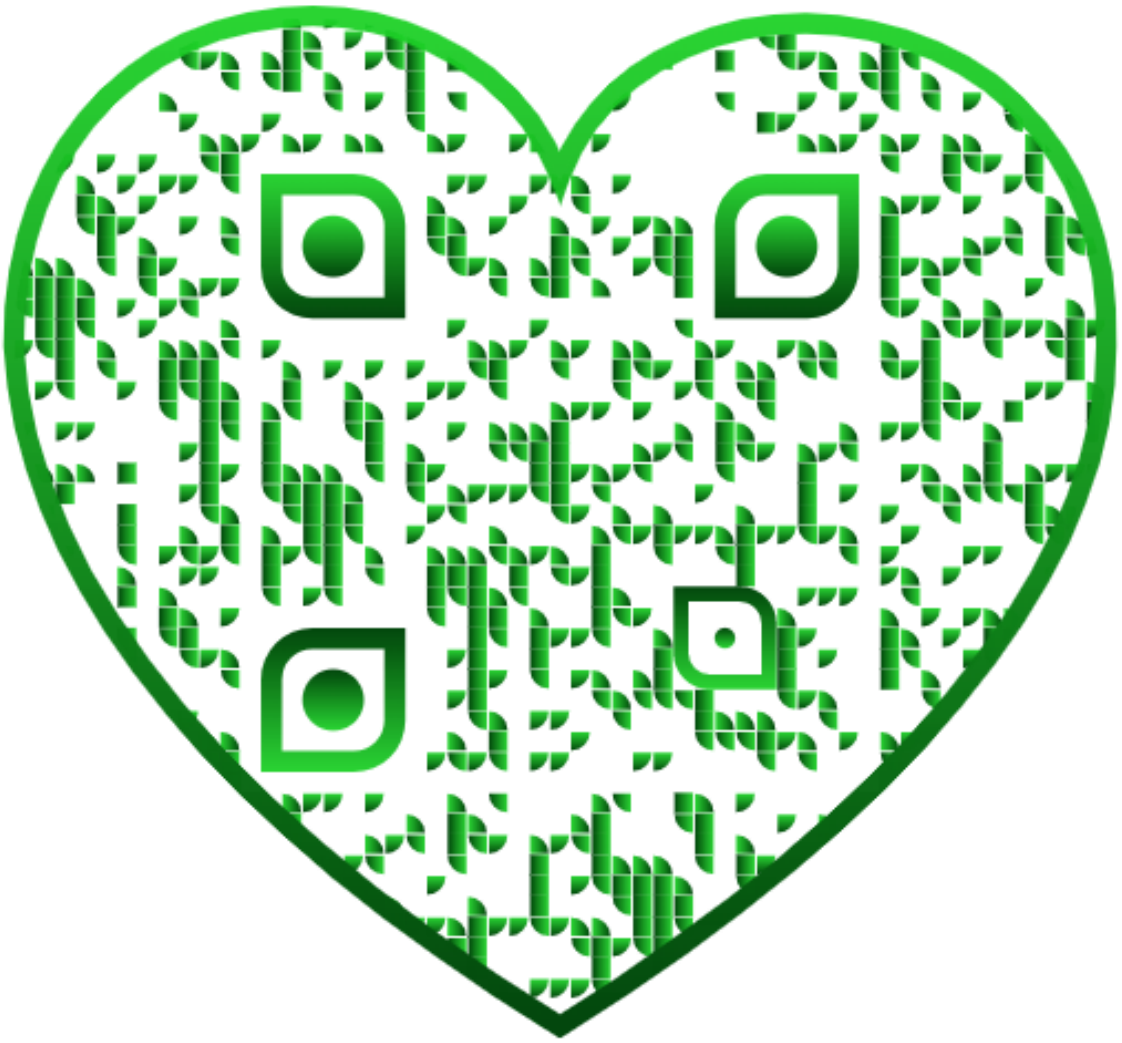
PLUS!
E-Z GUITAR ARRANGEMENTS

dave matthews Unplugged Hero

SUZANNE VEGA
LYLE LOVETT
PATTI ROTHBERG

GUITAR WORLD® LEGENDS PRESENTS

$4.95 $5.95 Can.
19
0 74470 88731 7
Printed in U.S.A.



GUITAR WORLD
Acoustic

Profiles

19 SUZANNE VEGA
The erstwhile mistress of modern folk explores a new set of unusual sounds.

23 LYLE LOVETT
He sings from the heart, the heart of Texas.

27 ANI DiFRANCO
Do-it-yourself could be her middle name. A tale of a true original.

Features

30 BLACK CROWES
Crowes guitarist Rich Robinson talks about the all-powerful open G tuning, English guitarist Nick Drake, and the acoustic side of a very electric band.

38 DAVE MATTHEWS
Dave Matthews and his funky, unpredictable acoustic-electric score their second consecutive smash with Crash.

44 CROSBY, STILLS AND NASH
An intimate conversation with the legendary trio that will make you want to laugh, cry and string up your old Martin D-45.

50 HOW TO PLAY CROSBY, STILLS AND NASH
A lesson in the tunings, finger-picking styles and other techniques that helped make CSN one of the most inventive acoustic outfits ever.

Departments

10 FIRST STRINGERS
Jars Of Clay, Patti Rothberg, Robyn Hitchcock and more.

92 RECORD REVIEWS
John Mellencamp's latest, plus notable independent-label releases.

93 NEW EQUIPMENT
The best and nicest in the acoustic world.

94 GEAR AND NOW
Reviewed:
Martin's Eric Clapton signature model 000-28EC, Guild A-50, Fishman Powerbridge HT-100P, ART Acoustic preamp/processor, Korg G2 processor, Rockman Acoustic Guitar pedal

98 HIT PARADE
Jewel describes how "Who Will Save Your Soul," her soulful monster ballad, came to be.

Transcriptions

Complete guitar transcriptions of the following songs:

55 E-Z Music
Simple chord arrangements of this issue's transcribed songs.

58 DAVE MATTHEWS BAND
"So Much to Say"

65 TOM PETTY
"Free Fallin' "

70 JEWEL
"Who Will Save Your Soul"

73 THE EAGLES
"Peaceful Easy Feeling"

82 THE WHO
"Pinball Wizard"

TOP TO BOTTOM: LORINDA SULLIVAN; PETER FIGEN/RETNA LTD.; LORINDA SULLIVAN; MITCH TOBIAS; DANNY CLINCH; GARY GERSHOFF/RETNA LTD. RIGHT: KATHARINE DAVIS

COVER PHOTO: DANNY CLINCH. INSET: HENRY DILTZ

hot Tunings

BY ASKOLD BUK

Teach your children (or yourself) to play the great guitar arrangements of Crosby, Stills and Nash.

FROM THE MOMENT CROSBY, Stills and Nash broke onto the scene, they gave notice that you can play acoustic guitar-driven music and still rock. This was primarily due to the musical depth of Stephen Stills, who not only could sing and write a good tune but also was able to solo with the best of them. Hanging out with his mentor, Jimi Hendrix, who constantly encouraged Stills to step out as a lead guitarist, didn't hurt either. (Hendrix later played on Stills's self-titled solo debut album.) Stills, an apt pupil, quickly learned how to translate the energy of playing the electric guitar to the acoustic.

During the recording of their debut album, *Crosby, Stills & Nash* (Atlantic, 1969), it was apparent that, in the studio, Stills was in charge. Not only did he sing and play acoustic guitar (probably a 1942 Martin D-45 or a pre-war Martin

FIGURE 1
Tuning (low to high): E2 E2 E3 E3 B3 E4

FIGURE 2
Tuning (low to high): E2 E2 E3 E3 B3 E4

MICHAEL PUTLAND/RETNA LTD.

FIGURE 3

Tuning (low to high): E2 E2 E3 E3 B3 E4

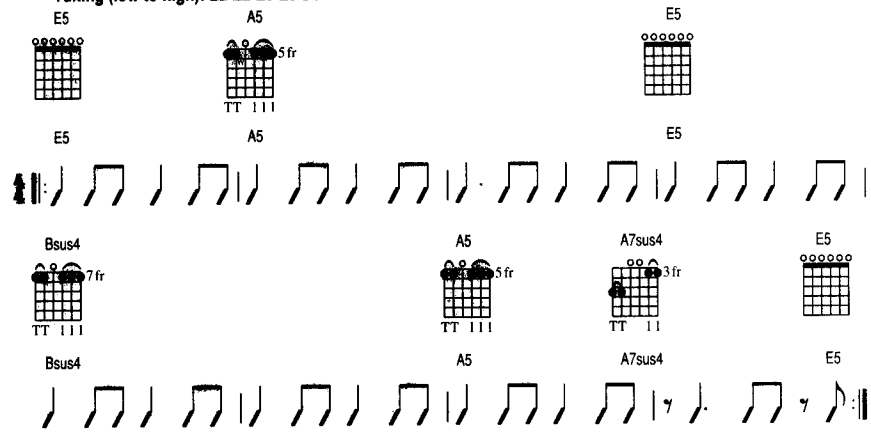


FIGURE 4

Tuning (low to high): E B D G A D

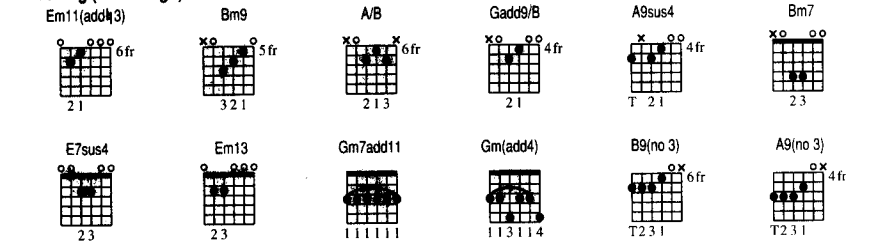


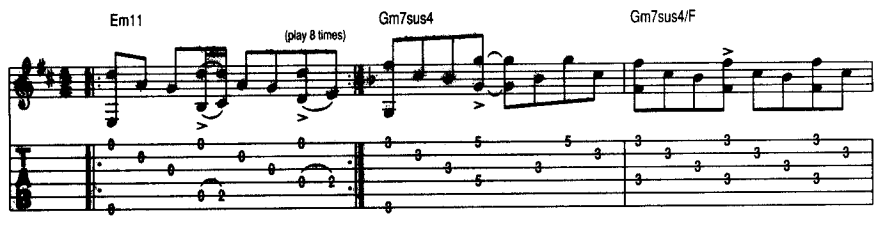
FIGURE 5

Tuning (low to high): E B D G A D

Moderately ♩= 114

FIGURE 6

Tuning (low to high): E B D G A D



D-28 herringbone), he also played all the electric lead parts, all the bass guitar and even added some organ. But more importantly, he was the brains behind the production. It was not uncommon for Stills to sit behind the board till the wee hours of the morning, tweaking and re-tweaking yet another guitar lick or organ part.

The result was an album full of surprises and brilliant musical twists—from the raga-ish breaks in "Suite: Judy Blue Eyes" to the light samba of "Marrakesh Express"; from the psychedelic introspection of "Wooden Ships" to the obviously Hendrix-inspired backward solo on "Pre-Road Downs." This was not your typical "singer-songwriters with acoustic guitars" act. This was the first vital, bona fide rock band to use acoustic guitars as its cornerstone.

Even though Crosby, Stills and Nash were not generally regarded as guitar heroes, the playing on their debut album was interesting and quite innovative. Though nowadays it's almost *de rigeur* for rock bands to employ alternate tunings, things were different in 1969. Besides Joni Mitchell (a master of tunings) and Jimi Hendrix (who simply detuned his guitar a half-step), CSN was the only major act that regularly experimented with alternate tunings.

Nowhere was this more evident than on "Suite: Judy Blue Eyes," the opening track on their debut album. Written by Stephen Stills about folksinger Judy Collins, this ambitious opus is chock-full of intricate, clever playing which has baffled guitarists for years. The "mystery" exists because Stills employed an unusual unison tuning (which he learned from Buffalo Springfield bassist Bruce Palmer) consisting of all E notes, with the exception of the open B string. To arrive at this tuning, tune the A string down to E (so it's in unison with the low E string), tune the D string up one whole step to E, and then tune the G string one and a half steps down to E (so that it's sounding unison E's with the 4th string).

The beauty of this tuning is that it enables you to maintain a constant drone throughout anything you play (providing, of course, that it's in the key of E). At the same time, since the B and high E string are tuned the same as in standard tuning, you can play intervals (such as thirds, fourths, fifths and sixths) and scalar fragments as you normally would in standard tuning. Stills does this with great effect on "Suite: Judy Blue Eyes." Notice that the opening riff, similar to **FIGURE 1**, features a series of descending thirds over an E drone.

Stills used the nail on his right index finger, supported by his thumb (as if he were holding a pick), to play this riff. Actually, most of his non-fingerpicked rhythm and lead work is played in this manner. He has explained his right-hand approach thusly: "The pick always hangs me up if I'm going to [pluck] one of those little chords with all four fingers and have my thumb [simultaneously play] the bass. So I have a rather demented-looking index finger. That's my flatpick—a big callous."

Palmer's unison tuning also lends itself well to lead work, as evidenced by Stills's solo in "Suite: Judy Blue Eyes." Stills makes full use of the droning "raga" effect produced by all the open E strings ringing together, and plays single notes on one of the higher strings and lets the sympathetic strings do the rest of the work, as depicted similarly in **FIGURE 2**.

During the verse section, Stills plays chord voicings which, thanks to the unusual tuning, sound fresh and unpredictable (**FIGURE 3**). Notice the tricky A7sus4 fingering. Here, you'll have to hook your thumb over the neck to play the A notes at the 5th fret while simultaneously barring the D and G notes at the 3rd fret. It's kind of unorthodox, but that's how Stills plays it.

David Crosby's beautifully haunting "Guinnevere" (also from *Crosby, Stills & Nash*), which he probably performed on his favorite axe, a 1969 Martin D-45, features yet another unorthodox tuning: E-B-D-G-A-D (low to high). You can create some amazing voicings, such as those used by Crosby on "Guinnevere" (**FIGURE 4**), with this lush modal tuning (which spells out an Em7add11 chord).

Crosby's right-hand fingerpicking pattern is quite idiosyncratic, too. Rather than using straight "Travis picking," where the thumb plays an alternating bassline on the downbeats (usually the root on beats 1 and 3 and the fifth on beats 2 and 4 of the measure) and the rest of the fingers play the melody notes on the eighth-note upbeats, Crosby plays a fingerpicking pattern, in which the first, fourth and seventh eighth notes of each measure are accented by virtue of the pattern's melodic contour. This pattern produces a lively syncopation. Play **FIGURES 5** and **6**, two patterns not unlike the song's intro and verse, respectively, to get a better idea of what this sounds like. Also, check out the beautiful dissonance created in the first measure of the intro, as four chromatic notes—F#, G, G# and A—end up ringing together.

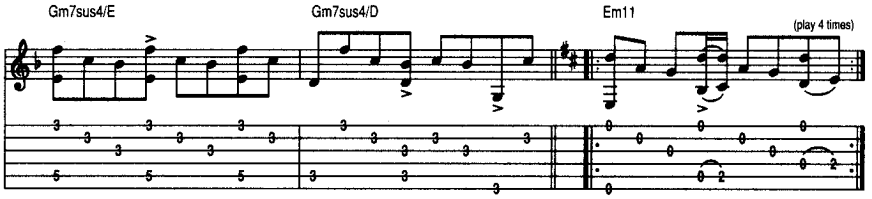


FIGURE 7

Tuning (low to high): E♭ B♭ F G B♭ E♭

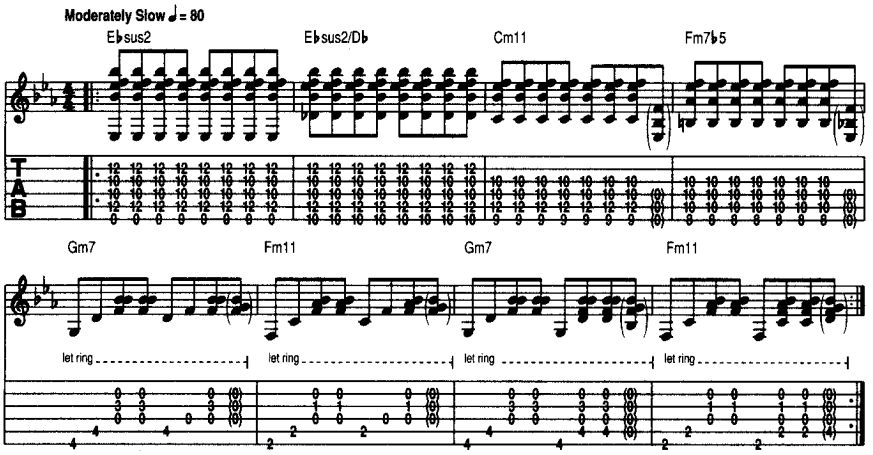


FIGURE 8

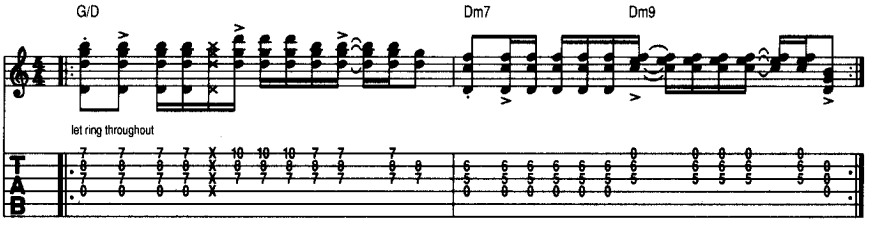
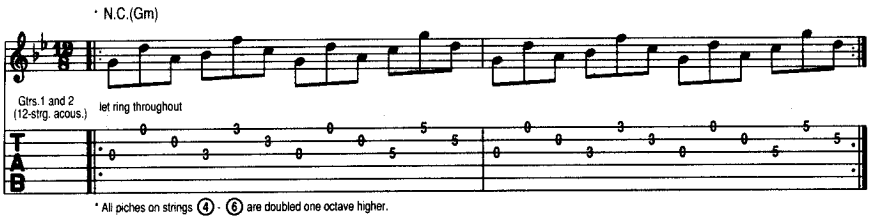


FIGURE 9

Tuning (low to high): D A D G B D

FIGURE 10

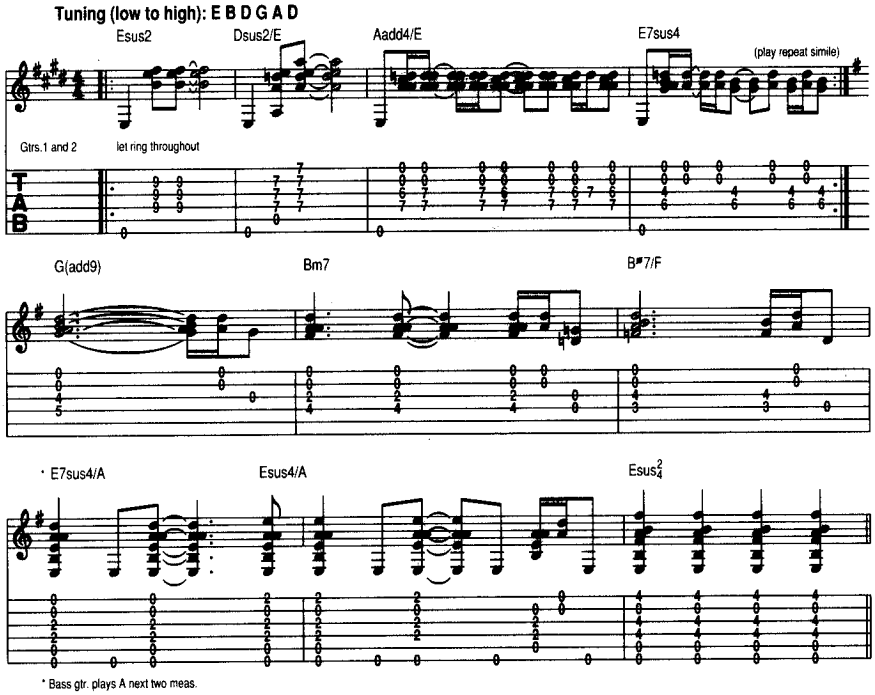
Tuning (low to high): E B D G A D



* All piches on strings ④ - ⑥ are doubled one octave higher.

FIGURE 11

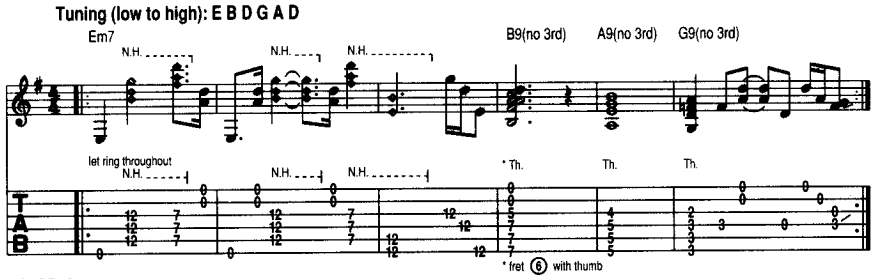
Tuning (low to high): E B D G A D



* Bass gtr. plays A next two meas.

FIGURE 12

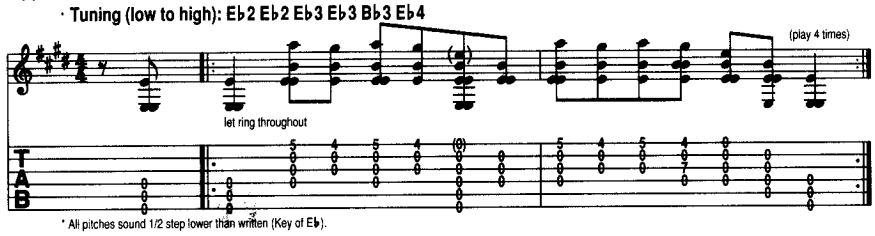
Tuning (low to high): E B D G A D



* fret ⑥ with thumb

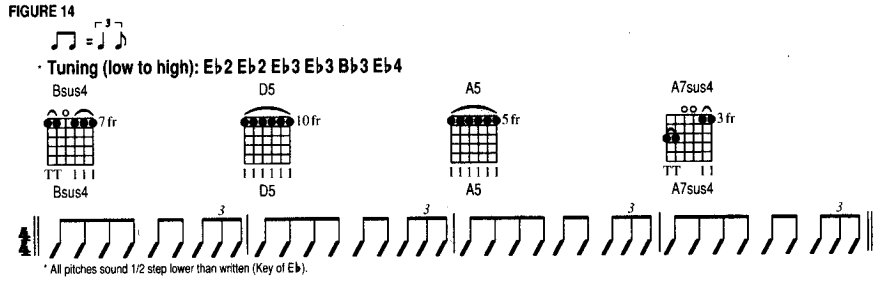
FIGURE 13

· Tuning (low to high): E♭2 E♭2 E♭3 E♭3 B♭3 E♭4



* All pitches sound 1/2 step lower than written (Key of E♭).

FIGURE 14



* All pitches sound 1/2 step lower than written (Key of E♭).

csn lesson

Graham Nash, not to be outdone by his partners, also used an odd altered tuning on "Lady of the Island," similar to **FIGURE 7**. He tuned the guitar to an open Eb(add9) chord (low to high, Eb-Bb-F-G-Bb-Eb), enabling him to play the descending bassline over the verse while sustaining the same voicing over it.

Nash also used some nice voicings on "Marrakesh Express" (**FIGURE 8**). Notice how the ringing open E string over the Dm7 produces a richer Dm9 voicing (E is the ninth in the key of D).

Lest you think there's nothing but fingerpicking on this album, check out Stills's fiery electric guitar work on "Wooden Ships" and "Pre-Road Downs." There's also some intricate acoustic picking throughout "You Don't Have to Cry," on which Stills plays two single-note countermelodies, not unlike **FIGURE 9**, instead of the more predictable Travis picking that would lend itself to this tune. Also notice the double dropped-D tuning, which enables Stills to voice the D7(no3) chord in the open position and arpeggiate the D triad using natural harmonics at the seventh fret.

In the summer of 1969, Neil Young buried the hatchet with Stills (following years of bickering that began during their Buffalo Springfield days) long enough to join CSN. Their follow-up album, *Déjà Vu*, was, and still is regarded as a masterpiece. Crosby and Stills's penchant for altered tunings surfaced once again on this album.

Crosby used his favorite such tuning (E-B-D-G-A-D—the one employed on "Guinnevere") to great effect on the album's title cut. "If I made any contribution to acoustic guitar playing," Crosby once told an interviewer, "I think it's with my open tunings." The 12-string acoustic intro to "Déjà Vu" (similar to **FIGURE 10**), which has driven many of the guitarists who have failed to work out its voicings mad with frustration, certainly underscores the modesty of Crosby's assessment of his influence. **FIGURE 11** depicts the dense chords Crosby plays during the song's verse. Open natural harmonics also sound great when played in this tuning, as demonstrated in **FIGURE 12**, similar to the outro of "Déjà Vu."

Stills uses a variation of Palmer's unison tuning on "Carry On," the opening track of *Déjà Vu* (for which Stills borrowed heavily from his Buffalo Springfield composition, "Questions"). This time around, it's basically identical to Palmer's E-E-E-E-B-E tuning, only tuned down a half step to produce the following pitches: Eb-Eb-Eb-Eb-Bb-Eb. In order to play along with the song,

tune the E and A strings down to Eb, the D up to Eb, the G down to Eb, the B down to Bb and the high E down to Eb. Then play **FIGURE 13**, which sounds like the powerful intro to "Carry On." Once you have that down, learn the voicings in **FIGURE 14** which appear in the song's chorus.

Stills also uses the E-E-E-E-B-E tuning to perform his short but poignant ballad "4+20," similar to **FIGURE 15**. Notice that he uses strict Travis picking to execute this tune. As on "Suite: Judy Blue Eyes," Stills uses descending thirds played on the B and high E strings in conjunction with the fingerpicked drone of the open E notes.

Stills's contributions to this album were less substantial than those he made to its predecessor. (He composed only "Carry On" and "4+20," and co-wrote "Everybody I Love You" with Young.) This led some to believe that he was hoarding his best material for his inevitable solo album. And when *Stephen Stills* (Atlantic, 1970) finally did come out, it produced one bona fide classic, "Love the One You're With," which remains a staple of CSN's live shows. Played in open C tuning (C-G-C-G-C-E), it has an instantly recognizable intro, similar to **FIGURE 16**, that Stills strums in his ersatz plectrum style. For those unfamiliar with open C tuning, **FIGURE 17**, with its depiction of the chords used during the chorus, will introduce you to some cool voicings.

CSN&Y's profound influence on rock and roll is felt to this day. Their overwhelming popularity opened the doors for many other folk- and country-influenced rockers of their era, such as the Eagles, America, Jackson Browne, Poco, Loggins and Messina, and Seals and Crofts. And nowadays, with bands such as the Dave Matthews Band prominently featuring the acoustic guitar in a rock setting, the acoustic legacy left by Crosby, Stills, Nash and Young is as relevant as ever. GWA

FIGURE 15

Tuning (low to high): E2 E2 E3 E3 B3 E4

FIGURE 16

Tuning (low to high): C G C E G C

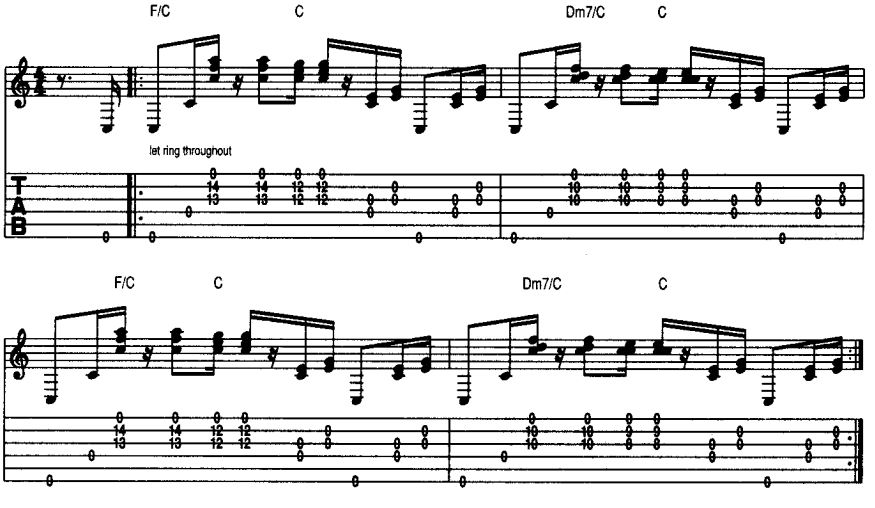
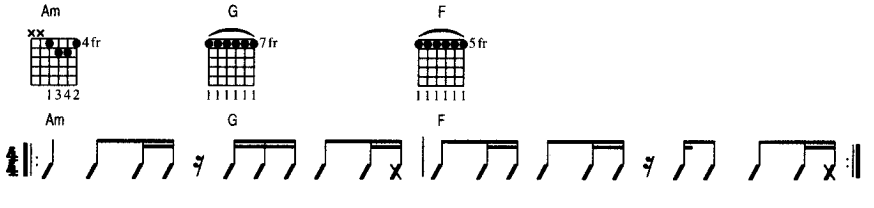


FIGURE 17

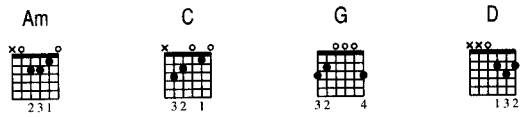
Tuning (low to high): C G C E G C



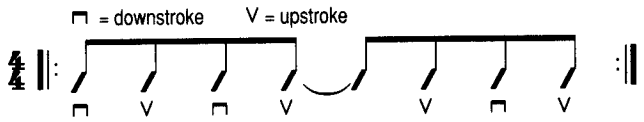
© STEVEN MORLEY/RETNA LTD.

Who Will Save Your Soul

WORDS AND MUSIC BY JEWEL KILCHER



basic strum pattern:



Am C G D
People living their lives for you on TV They say they're better than you and you agree
Am C G
He says hold my calls from behind those cold brick walls Says come here boy
D Am C G
there ain't nothing for free Another doctor's bill a lawyer's bill another cute cheap thrill
D
You know you love him if you put him in your will but

Am C G D
Who will save your souls when it comes to the flowers now
Am C G D
Who will save your souls after all those lies that you told boy
Am C G D Am C G D
And who will save your souls if you won't save your own La da di da di da di da da da da da da

Am C G
We try to hustle them try to bustle them try to cuss them The cops want someone to bust down
D Am C G
on Orleans Avenue Another day another dollar another war Another tower went up
D Am C G
where the homeless had their homes So we pray to as many different gods as there are flowers
D Am C
But we call religion our friend We're so worried about a saving our souls
G D
Afraid that God will take his toll that we forget to begin but

(Chorus)

Am C G
Some are walking some are talking some are stalking their kill Got social security
D Am C
but it doesn't pay your bills There are addictions to feed and there are mouths to pay
G D Am
So you bargain with the devil but you're okay for today Say that you love them
C G D Am
take their money and run Say it's been swell sweetheart but it was just one of those things
C G D Am
Those flings those strings you've got to cut So get out on the streets girls and bust your butts

C G D Am C G D
And who will save your soul

(Repeat and fade)

AS HEARD ON JEWEL'S ATLANTIC RECORDING **PIECES OF YOU.**

©1995 Warner Bros. Music Corp. (ASCAP) & Wiggly Tooth Music (ASCAP). All rights on behalf of Wiggly Tooth Music (ASCAP) administered by WB Music Corp. (ASCAP). All rights reserved. Used by permission.

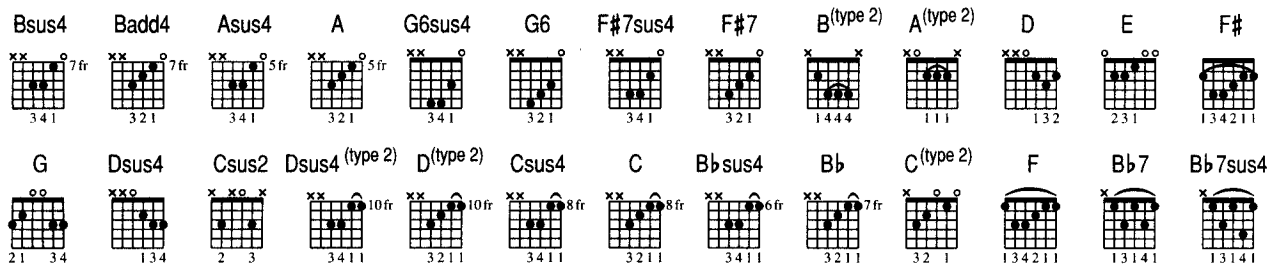
E-Z Guitar Arrangements

This section features easy guitar arrangements of the songs fully transcribed elsewhere in the magazine. An exception is "So Much to Say" by the Dave Matthews Band, which does not lend itself to a simplified arrangement. A complete transcription of "So Much to Say," including lyrics, appears on page 58.

Pinball Wizard

WORDS AND MUSIC BY PETER TOWNSHEND

E-Z Guitar Arrangements


Bsus4 Badd4 Asus4 A G6sus4 G6 F#7sus4 F#7 B(type 2) A(type 2) D E F#
G Dsus4 Csus2 Dsus4(type 2) D(type 2) Csus4 C Bbsus4 Bb C(type 2) F Bb7 Bb7sus4

Bsus4 **Badd4**
Ever since I was a young boy I've played the silver ball
Asus4 **A**
From Soho down to Brighton I must have played them all
G6sus4 **G6**
But I ain't seen nothing like him in any amusement hall
F#7sus4 **F#7** **B(type 2) A(type 2) D E** (2x)
That deaf dumb and blind kid sure plays a mean pinball

Bsus4 **Badd4**
He stands like a statue becomes part of the machine
Asus4 **A**
Feeling all the bumpers always playing clean
G6sus4 **G6**
Plays by intuition the digit counters fall
F#7sus4 **F#7** **B(type 2) A(type 2) D E** (2x)
That deaf dumb and blind kid sure plays a mean pinball

E F# B(type 2) **E** **F# B(type 2) E** **F# B(type 2)** **G** **D Dsus4 D**
He's a pinball wizard there has to be a twist. A pinball wizard's got such a supple wrist

D **Csus2 D** **Csus2 D**
How do you think he does it (I don't know) What makes him so good

Bsus4 **Badd4**
Ain't got no distractions can't hear no buzzers and bells
Asus4 **A**
Don't see no lights a-flashin', plays by sense of smell
G6sus4 **G6**
Always gets a replay never seen him fall
F#7sus4 **F#7** **B(type 2) A(type 2) D E** (2x)
That deaf dumb and blind kid sure plays a mean pinball

E F# B(type 2) **E** **F# B(type 2) E F# B(type 2)** **G** **D Dsus4 D**
I thought I was the Bally table king but I just handed my pinball crown to him

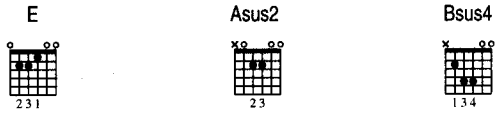
Dsus4(type 2) **D(type 2)**
Even on my favorite table he can beat my best
Csus4 **C**
His disciples lead him in and he just does the rest
Bbsus4 **Bb**
He's got crazy flipper fingers never seen him fall
Asus4 **A** **D C(type 2) F Bb7 Bb7sus4 Bb7**
That deaf dumb and blind kid sure plays a mean pinball

AS HEARD ON THE WHO'S MCA RECORDING **TOMMY.** *©1969 Fabulous Music Ltd. All rights in the United States, its territories and possessions, Canada, Mexico and the Philippines controlled by Towser Tunes, Inc. International copyright secured. All rights reserved.*

Free Fallin'

WORDS AND MUSIC BY TOM PETTY AND JEFF LYNNE

NOTE: Played with a capo behind the 1st fret.
All chords sound 1/2 step higher than written (key of F).



basic strum pattern:

E Asus2 E Bsus4 E Asus2 E Bsus4
She's a good girl, loves her mama. Loves Jesus and America too.
E Asus2 E Bsus4 E Asus2 E Bsus4
She's a good girl. She's crazy 'bout Elvis. Loves horses and her boyfriend too.

And it's a long day, livin' in Reseda. There's a freeway runnin' through the yard.
And I'm a bad boy 'cause I don't even miss her. I'm a bad boy for breakin' her heart.

E Asus2 E Bsus4 E Asus2 E Bsus4
An' I'm free, free fallin'
Yeah I'm free, free fallin'.

And all the vampires walkin' through the valley move west down Ventura Boulevard.
And all the bad boys are standin' in the shadows and the good girls are home with broken hearts.

(Chorus)

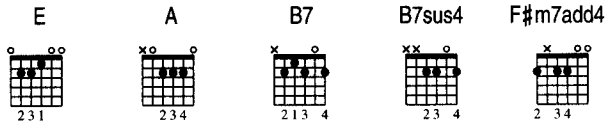
I wanna glide down over Mulholland. I wanna write her name in the sky.
I'm gonna free fall out into nothin'. Gonna leave this world for a while.

(Chorus)

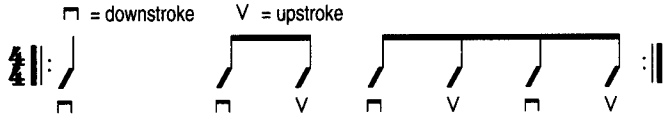
AS HEARD ON TOM PETTY'S MCA RECORDING **FULL MOON FEVER.**
©1989 EMI April Music, Inc. and Gone Gator Music. All rights reserved. International copyright secured. Used by permission.

Peaceful Easy Feeling

WORDS AND MUSIC BY JACK TEMPCHIN



basic strum pattern:



E A E A E A B7
I like the way your sparkling earrings lay against your skin so brown
E A E A E A B7sus4 B7
And I want to sleep with you in the desert tonight with a billion stars all around

A E A F♯m7add4 B7
'Cause I got a peaceful easy feeling and I know you won't let me down
E F♯m7add4 A B7 E
'Cause I'm already standing on the ground

And I found out a long time ago what a woman can do to your soul
Oh but she can't take you any way you don't already know how to go

(Chorus)

I get this feeling I may know you as a lover and a friend
But this voice keeps whispering in my other ear. It tells me I may never see you again

(Chorus)

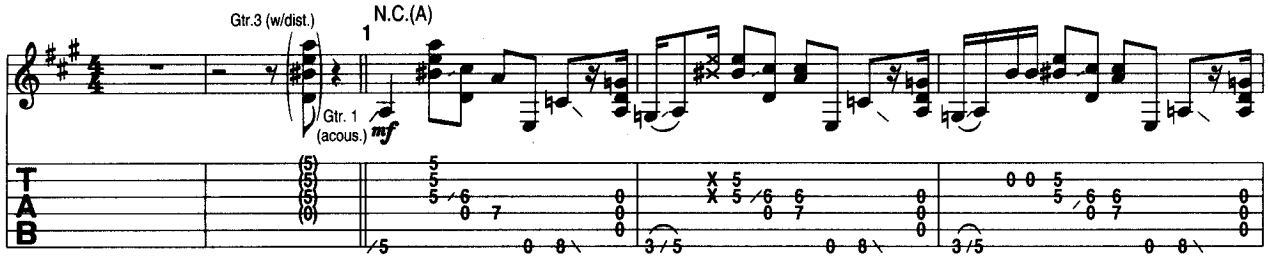
AS HEARD ON THE ASYLUM RECORDING **EAGLES.**
©1972 WB Music Corp. and Jazz Bird Music. All rights administered by WB Music Corp. All rights reserved. Used by permission of Warner Bros. Publications, Inc., Miami, FL 33014.

So Much to Say

WORDS AND MUSIC BY DAVID MATTHEWS, BOYD TINSLEY AND PETER GRIESAR
TRANSCRIBED BY DAVE WHITEHILL
As heard on the Dave Matthews Band's RCA recording **Crash**

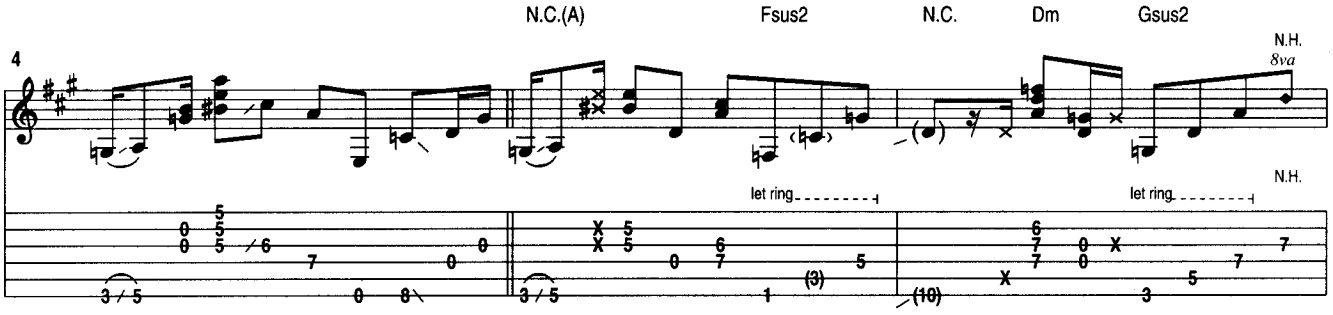
A Intro

Moderate Funky Rock ♩ = 122
One two one ooh 'ee oh

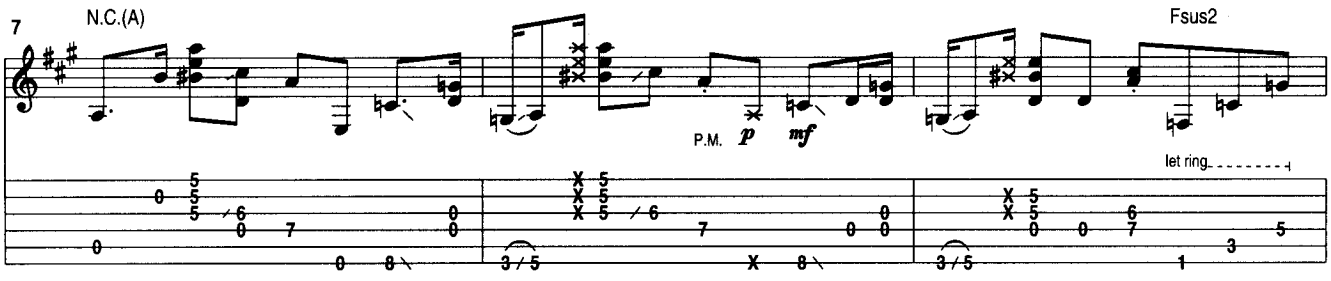


B 1st Verse

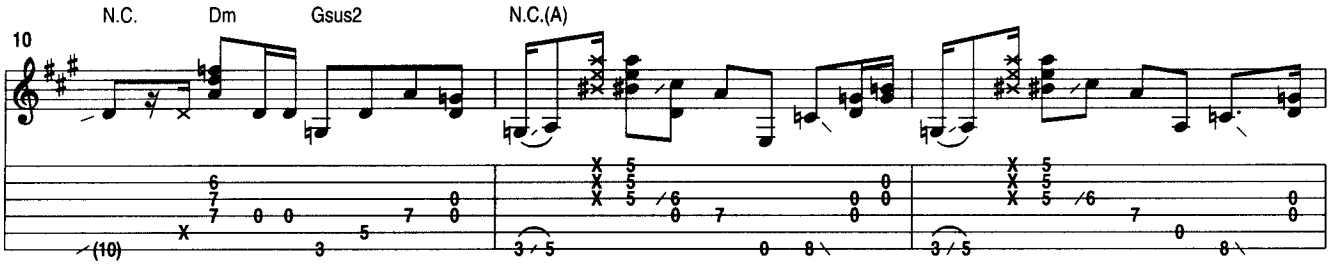
1. I say my hell is the closet I'm stuck inside



Can't see the light In my heaven is a



nice house in the sky We got central heating and I'm alright



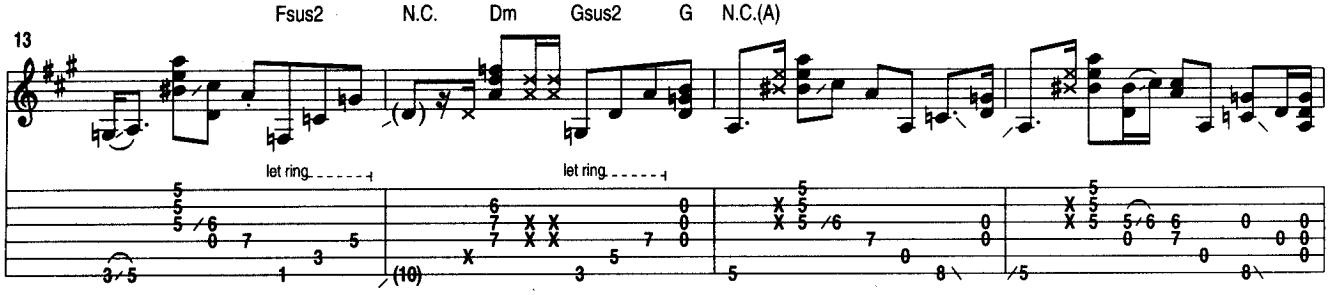
©1996 Colden Grey, Ltd., Boyd Tinsley (ASCAP), and Peter Griesar (BMI). International copyright secured. All rights reserved. Reprinted by permission of Cherry Lane Music Company.

Yeah yeah yeah can't see the light

Fsus2 N.C. Dm Gsus2 G N.C.(A)

13

let ring



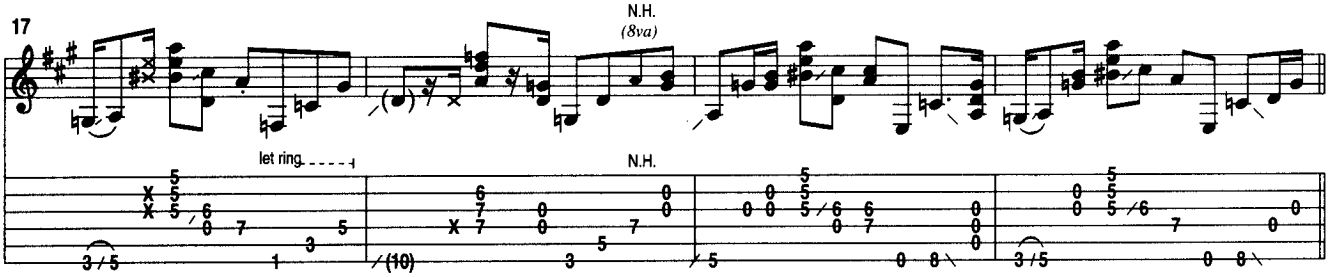
Keep it locked up inside don't talk about it Talk about the weather

Fsus2 N.C. Dm Gsus2 G N.C.(A)

17

N.H. (8va)

let ring N.H.



C 2nd Verse

Yeah yeah yeah can't see the light

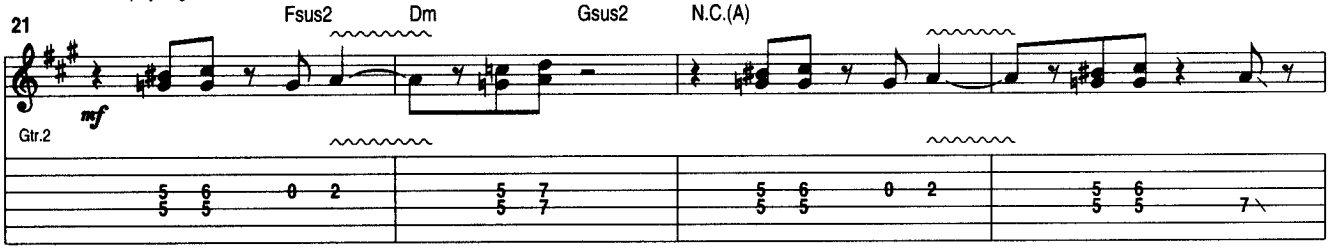
Gtr. 1 plays Fig. 1 simile 4 times

21

Fsus2 Dm Gsus2 N.C.(A)

mf

Gtr.2



Open up my head and let me out uh little baby 'Cause

25

Fsus2 Dm Gsus2 N.C.(A)

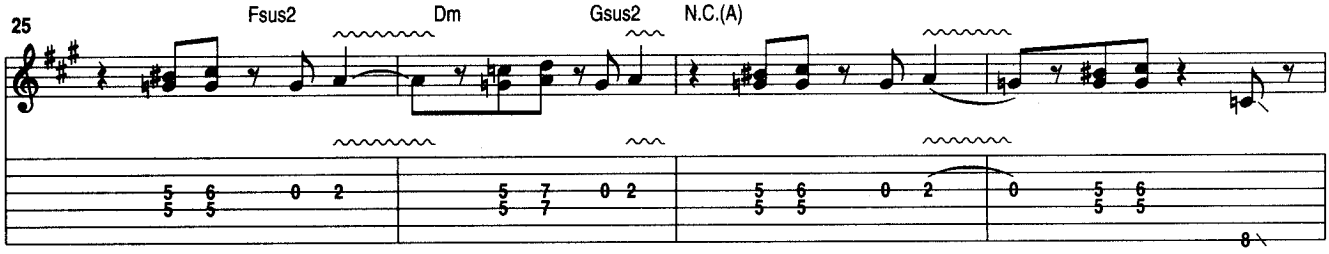


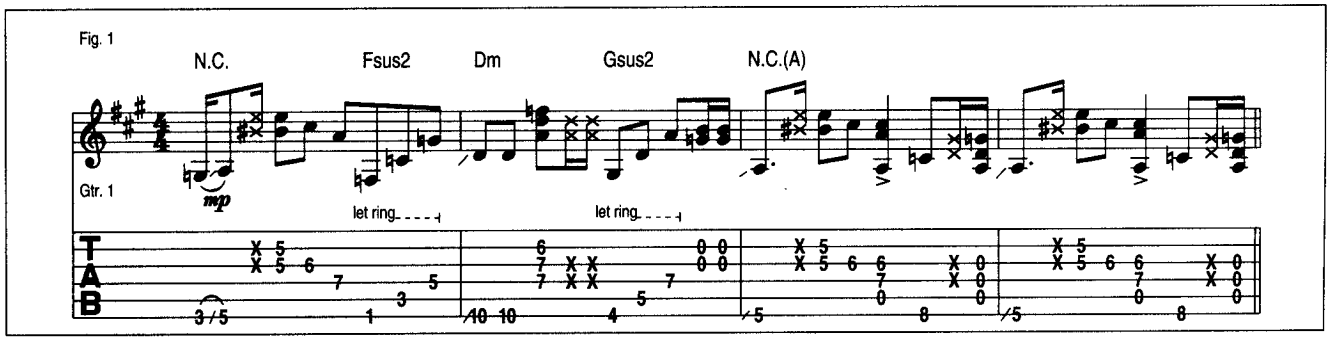
Fig. 1

N.C. Fsus2 Dm Gsus2 N.C.(A)

Gtr. 1

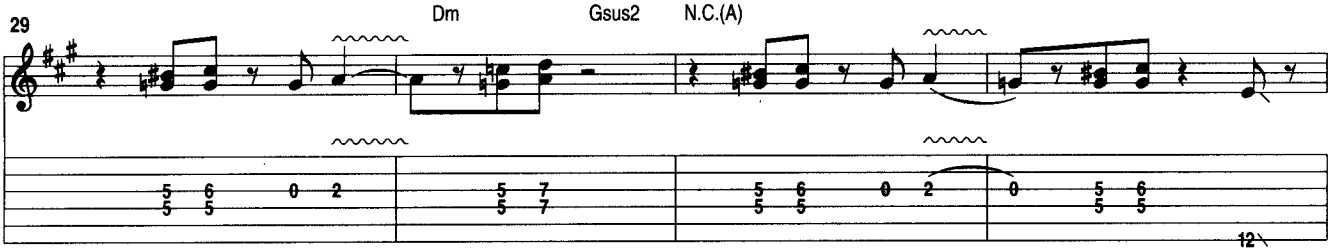
mp

let ring let ring



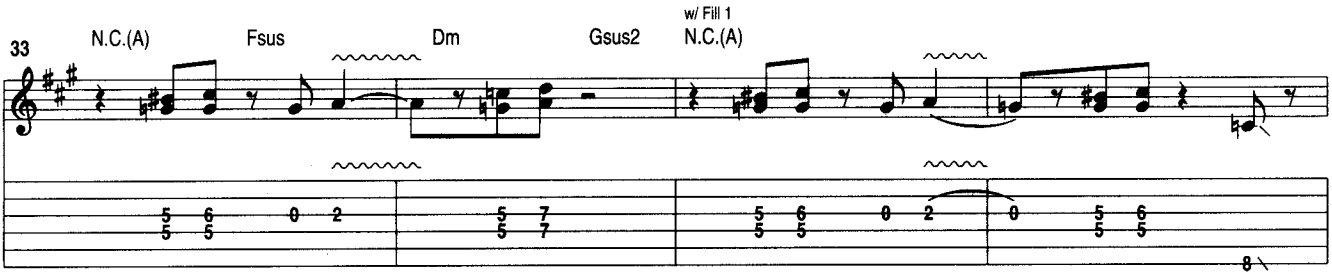
here we have been standing for a long long time

29 Dm Gsus2 w/ Fill 1 N.C.(A)



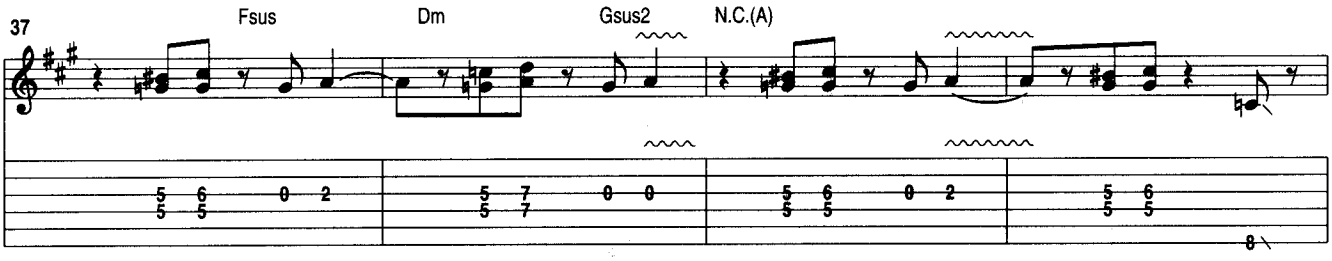
Treading trodden trails for a long long time

33 N.C.(A) Fsus Dm Gsus2 w/ Fill 1 N.C.(A)



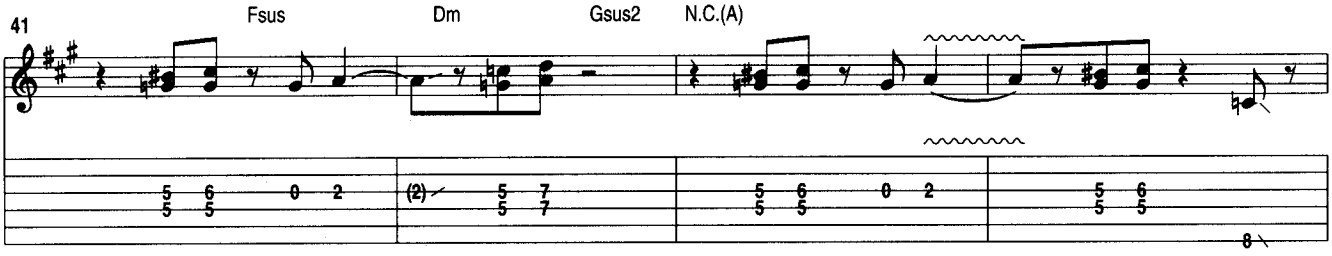
I say my hell is the closet I'm stuck inside Can't see the light

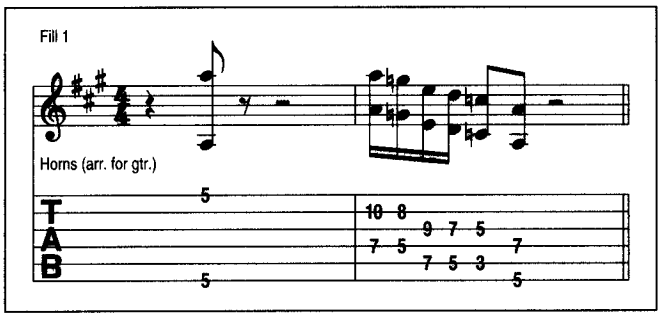
37 Fsus Dm Gsus2 N.C.(A)

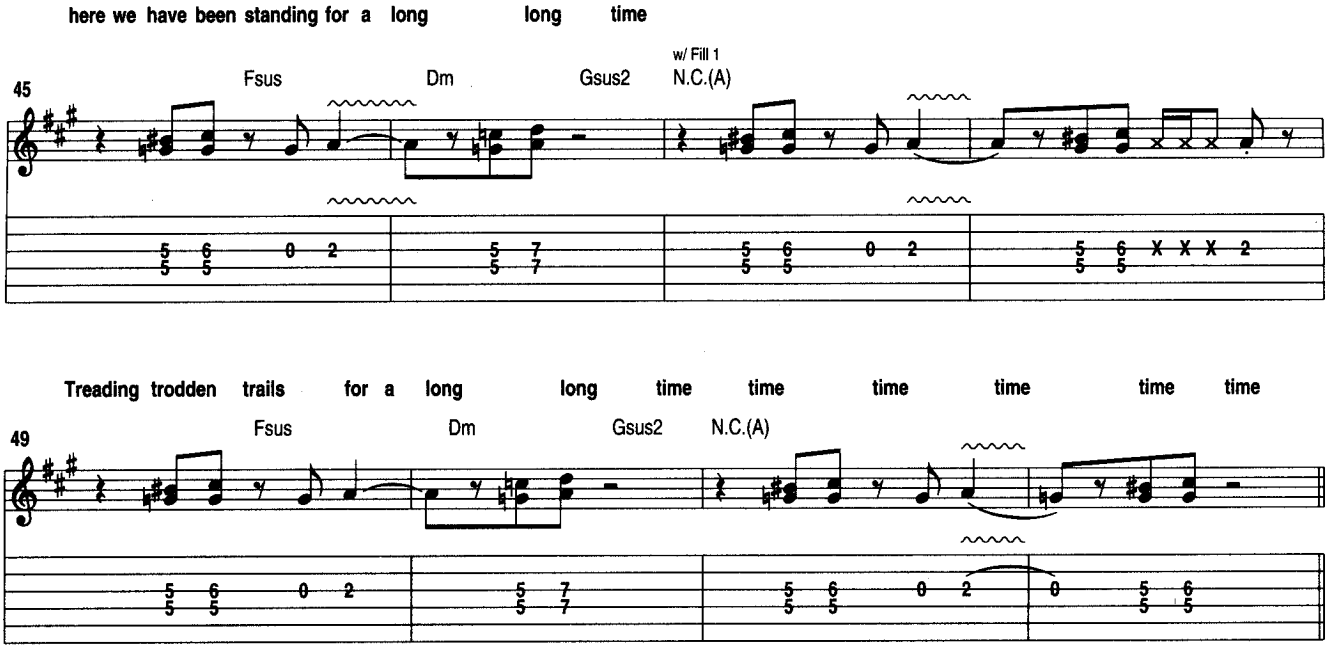


And my heaven is a nice house in the sky Got central heating and I'm alright 'Cause

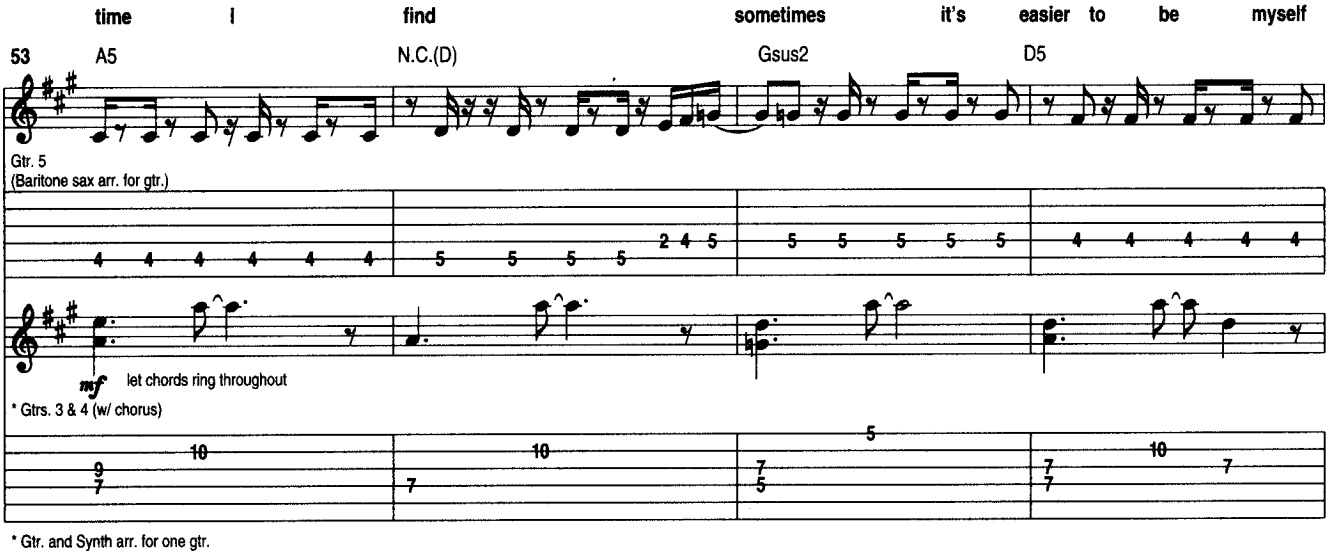
41 Fsus Dm Gsus2 N.C.(A)



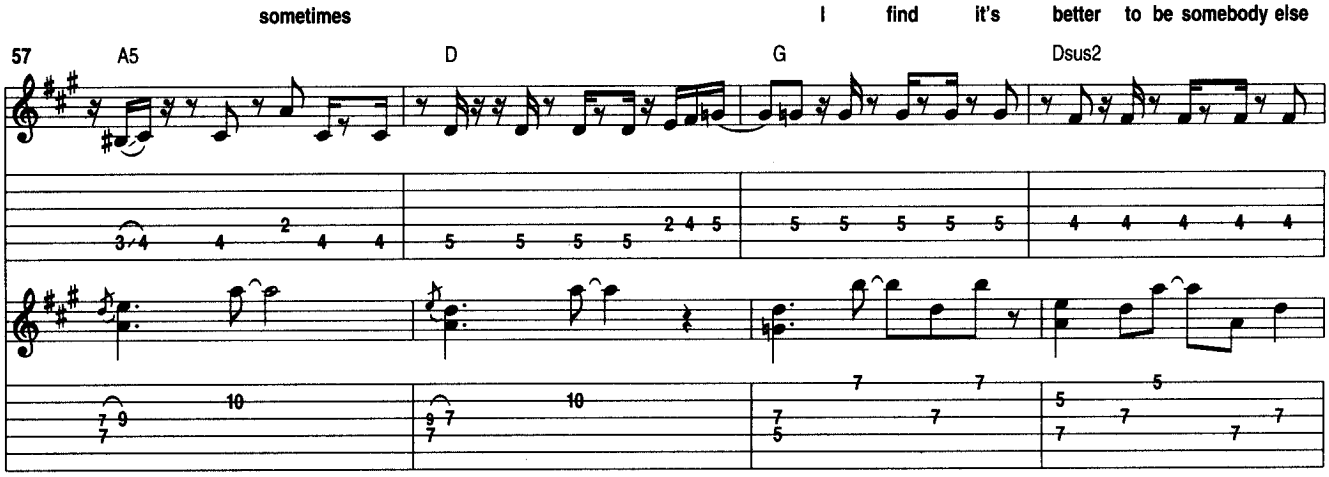




D 1st Bridge



* Gtr. and Synth arr. for one gtr.



E 3rd Verse
I see you young and soft oh little baby
w/ Fill 1
N.C.(A) Am7 A7 A N.C. Am7 A7 N.C.
Gtr. 1 plays Fig. 1 simile 6 times
A7 N.C. Am7 A7 N.C. F N.C. G N.C. A7
Riff A
Gtr.3 (w/dist.)
61
Gtr. 1
Gtr. 2
21
Little feet (little hands) little feet (little feet) little baby One your of cryin' and the words creep up inside
N.C. A7 N.C. A7 N.C. end Riff A
Fsus Dm Gsus2
Gtr.3 plays Riff A five times simile
65
Gtr. 2
P.M.
deep into your mind yeah So much to say so much to say so much to
N.C.(A)
Fsus2 Dm Gsus2
69
P.M.
to say so much to say So much to say so much to say so much to
w/ Fill 1
N.C.(A)
N.C.(A) Fsus2 Dm Gsus2
73
P.M.

say so much to say
'Cause here we have been standing for a long long time
w/ Fill 1
77
N.C.(A)
Fsus2
Dm
Gsus2
Treading trodden trails for a long long time
81
N.C.(A)
Gtr. 3 (w/dist.)
Fsus2
Dm
Gsus2
P.M.
Gtr.2
P.M.
Gtr.2
F 2nd Bridge
time time time time time time I find
85
N.C.(A)
Gtr. 5 plays Fig. D simile
A5
D5
let chords ring throughout
* Gtrs. 3 & 4
* Gtr. and Synth arr. for one gtr.
sometimes it's easier to be myself Sometimes
89
Gsus2
G
D5
A5
D5
I find it's better to be somebody else
93
Gsus2
A5
Gtr.1 plays first two bars of Fig.1 simile
w/ Fill 1
N.C.(A)
Gtr.2
mf
Gtr.3 (w/ dist)

so much to say

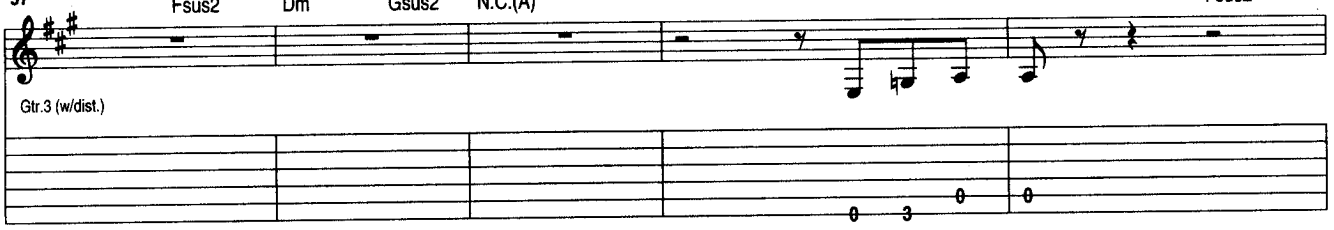
G Outro Chorus

So much to say so much to say so much to say so much to say So much to say so much

Gtr. 1 plays Fig. 1 simile 4 times
Gtr. 2 plays Fig. 2 simile 4 times

97 Fsus2 Dm Gsus2 w/ Fill 1 N.C.(A) Fsus2

Gtr.3 (w/dist.)



to say so much to say so much to say So much to say so much to say so much to

102 Dm Gsus2 w/Fill 1 N.C.(A) Fsus2 Dm Gsus2

let ring

say so much to say So much to say so much to say, so much to

107 w/ Fill 1 N.C.(A) Fsus2 Dm Gsus2

1/4

say so much to say Open up my head and let me out little baby

111 N.C.(A) A5

Gtr. 3

Gtr. 2

P.M.

Gtrs.1 and 2

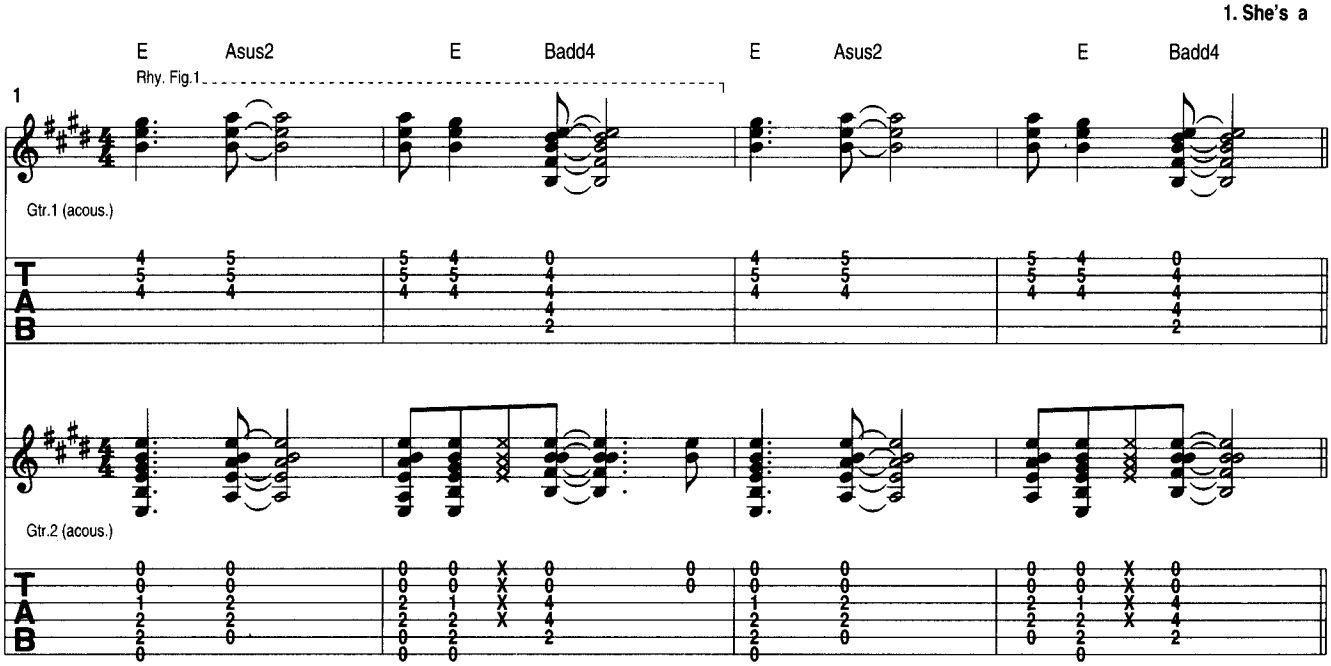
Free Fallin'

WORDS AND MUSIC BY TOM PETTY AND JEFF LYNNE
TRANSCRIBED BY PATRICK MABRY AND JIMMY BROWN
As heard on Tom Petty's MCA recording **Full Moon Fever**

· **Gtrs.1 - 4 played with capo behind 1st fret**

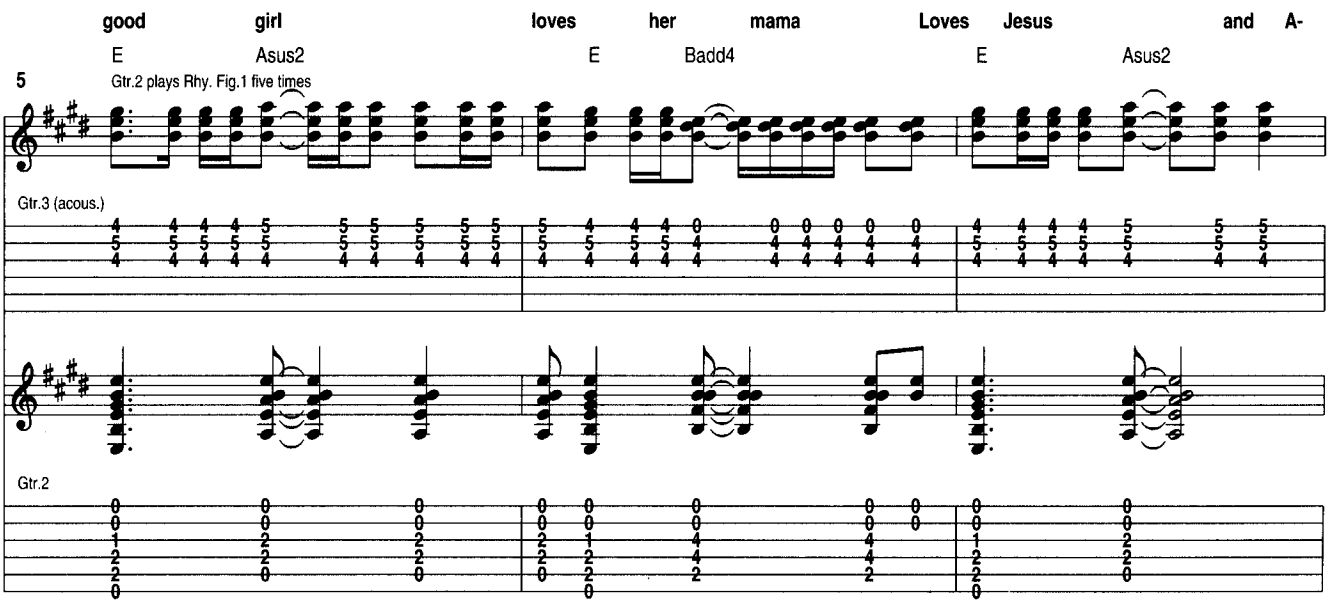
A **Intro**

Moderately Slow Rock ♩ = 84



* All chords sound 1/2 step higher than written (key of F). All tablature positions are relative to capo.

B **1st Verse**



©1989 EMI April Music, Inc. and Gone Gator Music. All rights reserved. International copyright secured. Used by permission.

merica too She's a good girl She's crazy 'bout Elvis Loves horses and her

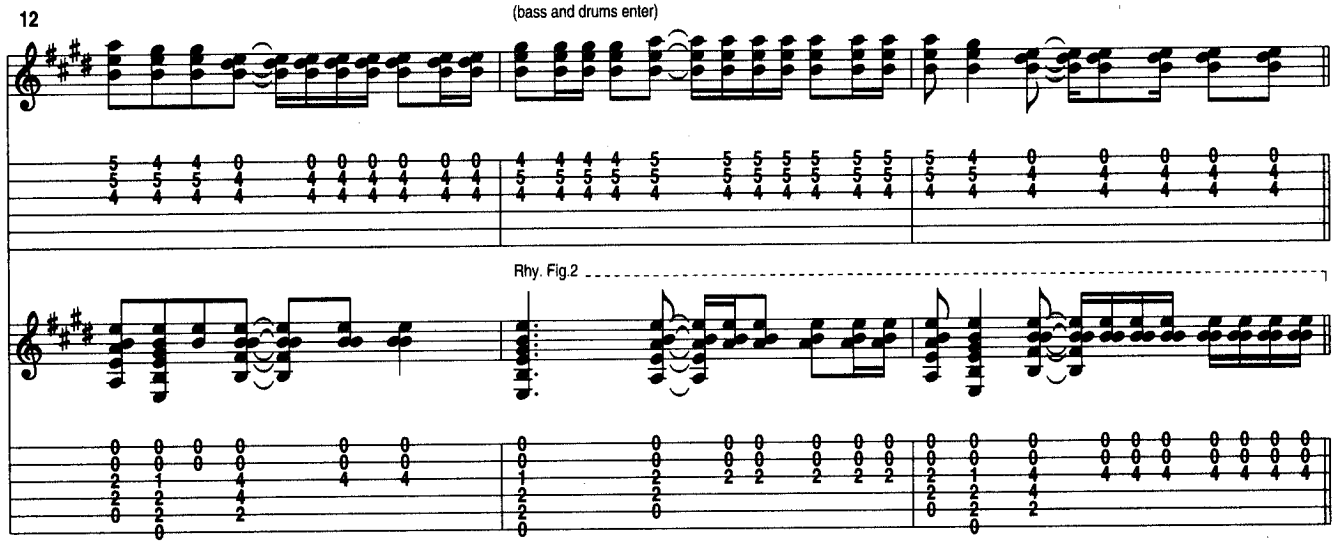
E Badd4 E Asus2 E Badd4 E Asus2

8

boyfriend too 2. And it's a

E Badd4 E Asus2 E Badd4

12 (bass and drums enter)



𝄋

C 2nd, 3rd and 4th Verses

long day livin' in Reseda There's a freeway runnin' through the yard And I'm a
vampires walkin' through the valley move west down Ventura Boulevard And all the
glide down over Mulholland I wanna write her name in the sky I'm gonna

E Asus2 E Badd4 E Asus2 E Badd4

* Gtr.1 plays Rhy. Fig.1 four times
Gtr.2 plays Rhy. Fig.2 four times

15

* doubled by Gtr.4 (clean elec.)

(3rd time) *To Coda*

bad boy 'cause I don't even miss her I'm a bad boy for breakin' her heart
bad boys are standin' in the shadows And the good girls are home with broken hearts An' I'm
free fall out into nothin' Gonna leave this world for a while

E Asus2 E Badd4 E Asus2 E Badd4

19

Gtr.4 plays Fill 1 first time

D 1st and 2nd Choruses

free Free fallin'

E Asus2 E Badd4 E Asus2

Gtr.1 plays Rhy. Fig.1 four times simile
* Gtr.2 plays Rhy. Fig.2 four times simile

23

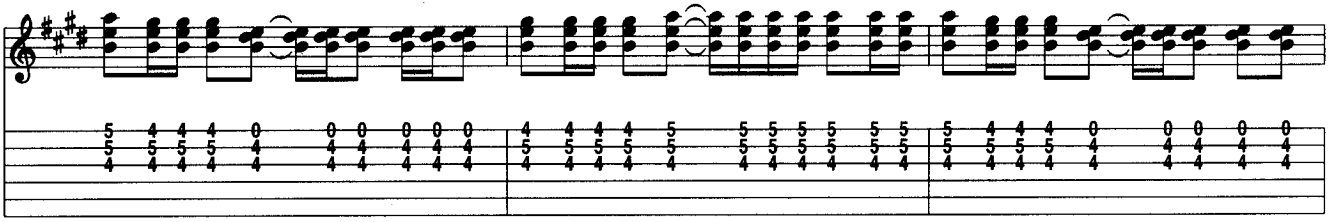
Gtr.3

* Doubled by Gtr.4 (clean elec.)

Yeah I'm free Free

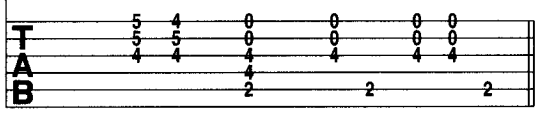
E Badd4 E Asus2 E Badd4

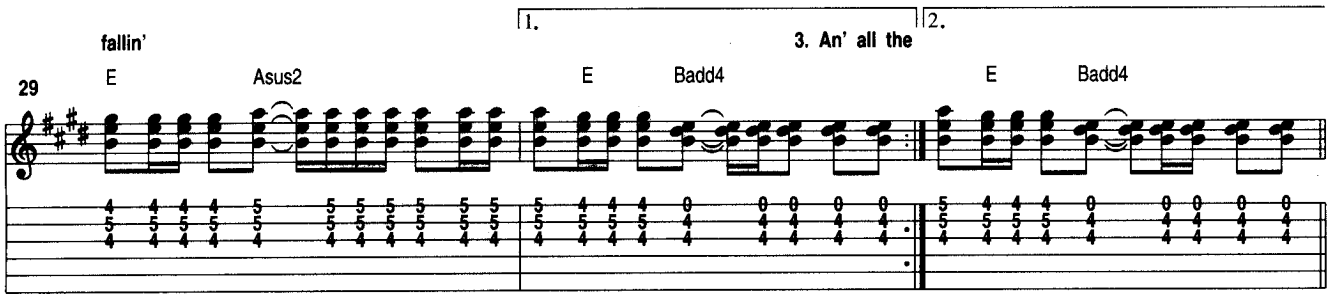
26



Fill 1

Gtr.4 (clean elec.)



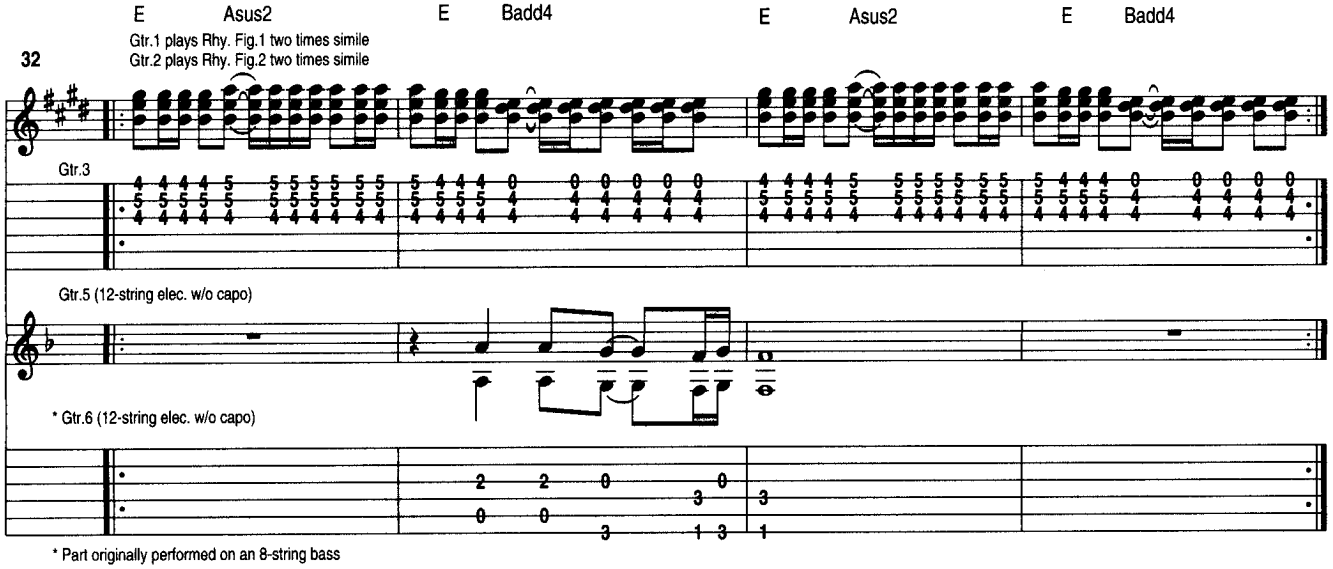


(2nd time) D.S. 𝄋 al Coda ⊕

(2nd time) 4. I wanna

E

(Free fallin' I'm a free fallin' I'm a)



* Part originally performed on an 8-string bass

⊕ *Coda*

F 3rd Chorus

free (Free fallin' I'm a free fallin' I'm a Free fallin' free fallin' I'm a free fallin' Yeah I'm I'm a

free free fallin' I'm a free fallin' Free I'm a fallin' free fallin' I'm a free fallin' I'm a)

G

Yeah I'm

Free fallin' I'm a free fallin' I'm a

F5 B♭5 F5 C5 F5 B♭5 F5 C5

44 Gtr.7 (6-string elec. w/o capo)
Rhy. Fig.3

end Rhy. Fig.3

P.M. P.M. P.M. P.M. P.M. P.M.

H Out-chorus

free

(Free fallin' I'm a free fallin' Free I'm a fallin' free fallin' I'm a free fallin' Oh! I'm a)

E Asus2 E Badd4 E Asus2 E Badd4

Gtr.1 plays Rhy. Fig.1 until fade
Gtr.2 plays Rhy. Fig.2 until fade

48

Gtr.3

* background vocals tacet first four bars (1st time only)

(Free fallin' I'm a free fallin' Free I'm a fallin' free fallin' I'm a free fallin' I'm a)

E Asus2 E Badd4 E Asus2 E Badd4

52

(Free fallin' I'm a free fallin' Free I'm a fallin' free fallin' I'm a free fallin' I'm a)

E Asus2 E Badd4 E Asus2 E Badd4

56

(repeat and fade)

Who Will Save Your Soul

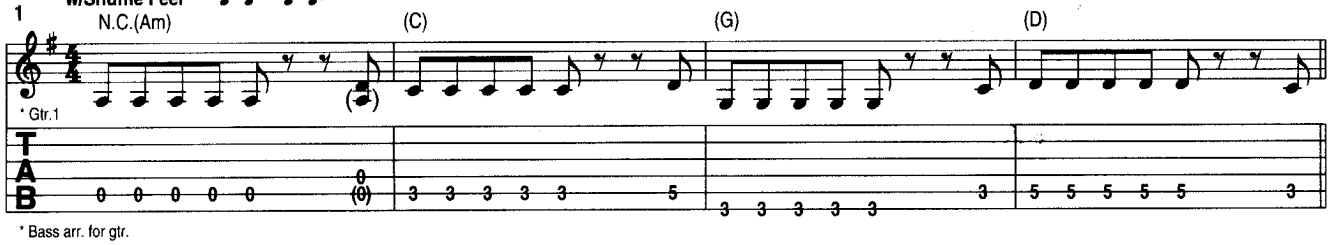
WORDS AND MUSIC BY JEWEL KILCHER · TRANSCRIBED BY DANNY BEGELMAN

As heard on Jewel's Atlantic recording **Pieces of You**

A Intro

Moderate Rock ♩= 112

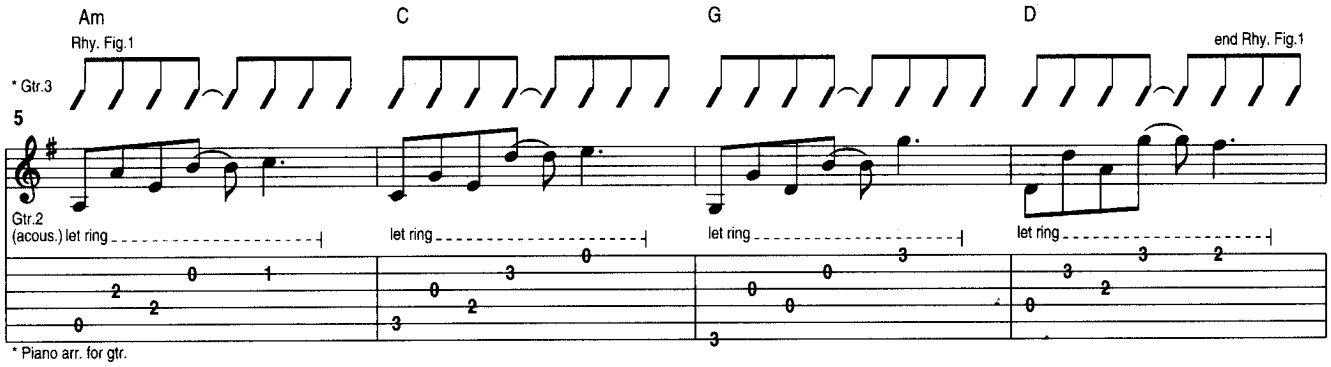
w/Shuffle Feel ♫ = ♩ ♪



* Bass arr. for gtr.

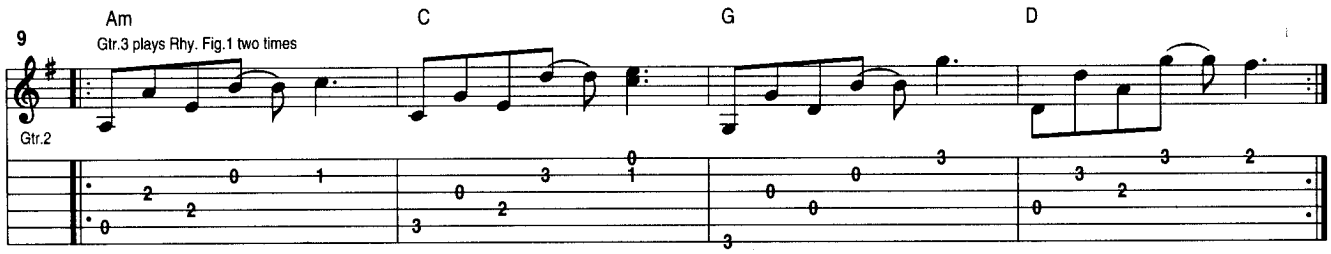
B 1st Verse

People living their lives for you on TV They say they're better than you and you agree



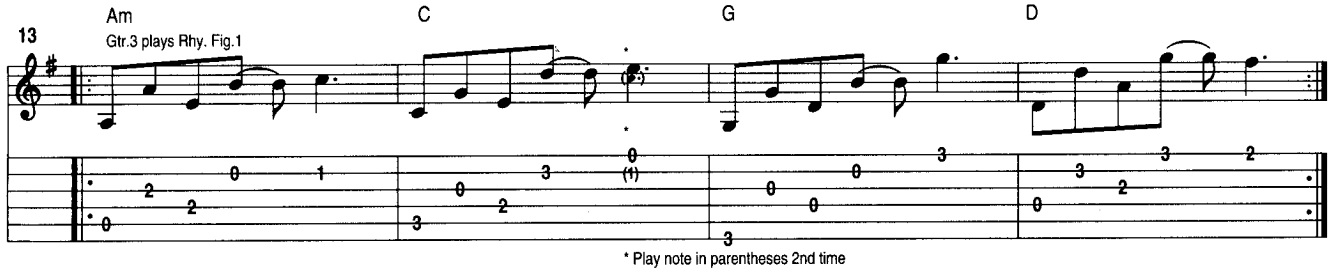
* Piano arr. for gtr.

He says hold my calls from behind those cold brick walls Says come here boy there ain't nothing for free
Another doctor's bill A lawyer's bill Another cute cheap thrill You know you love him if you put him in your will But



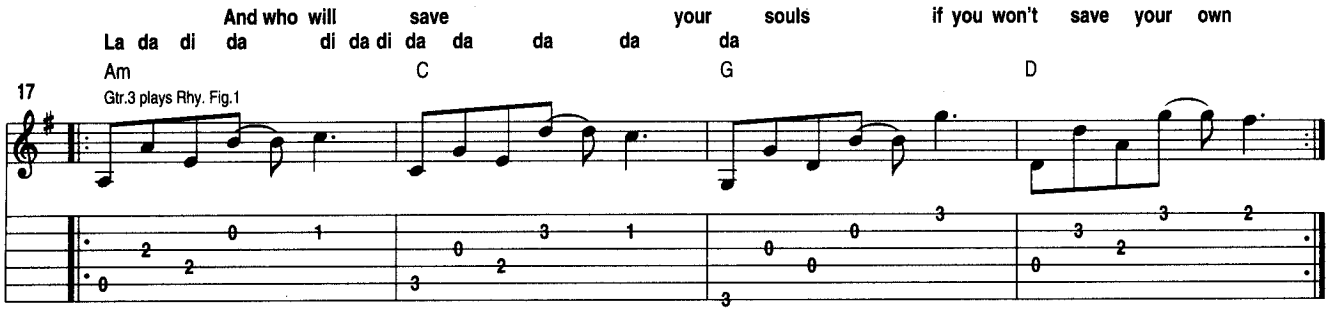
C 1st Chorus

who will save your souls when it comes to the flowers now
Who will save your souls after all those lies that you told boy

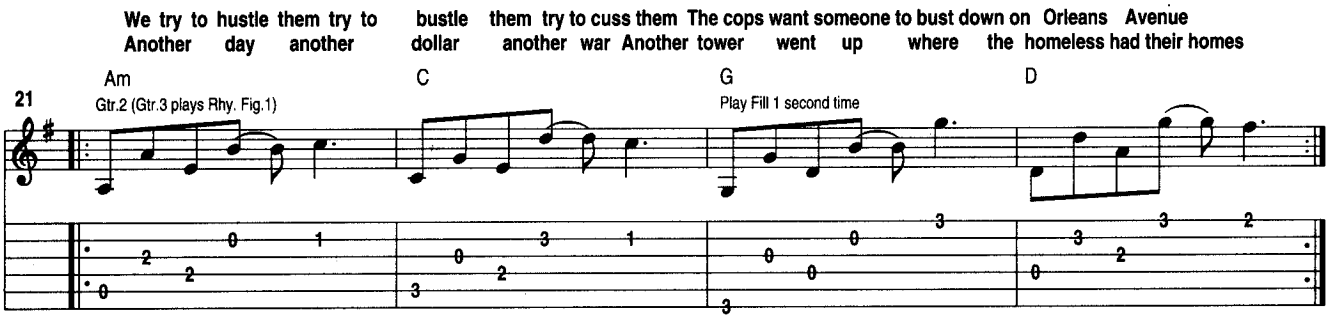


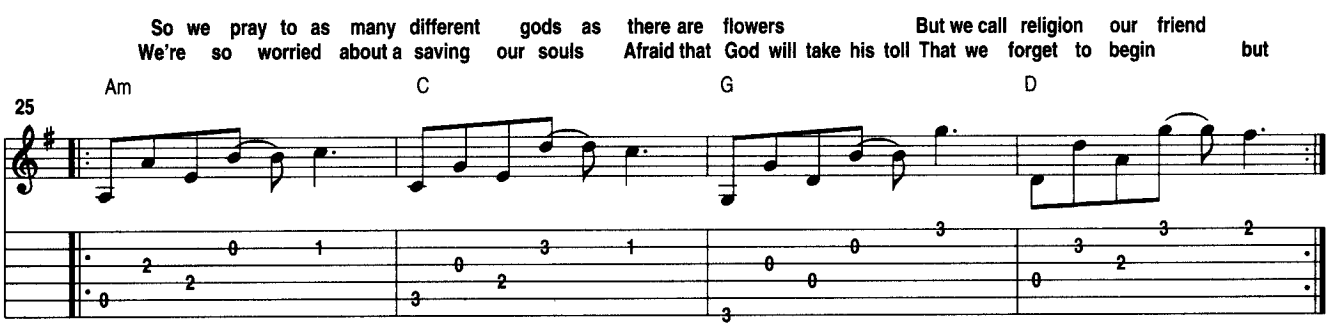
* Play note in parentheses 2nd time

©1995 Warner Bros. Music Corp. (ASCAP) & Wiggly Tooth Music (ASCAP). All rights on behalf of Wiggly Tooth Music (ASCAP) administered by WB Music Corp. (ASCAP). All rights reserved. Used by permission.

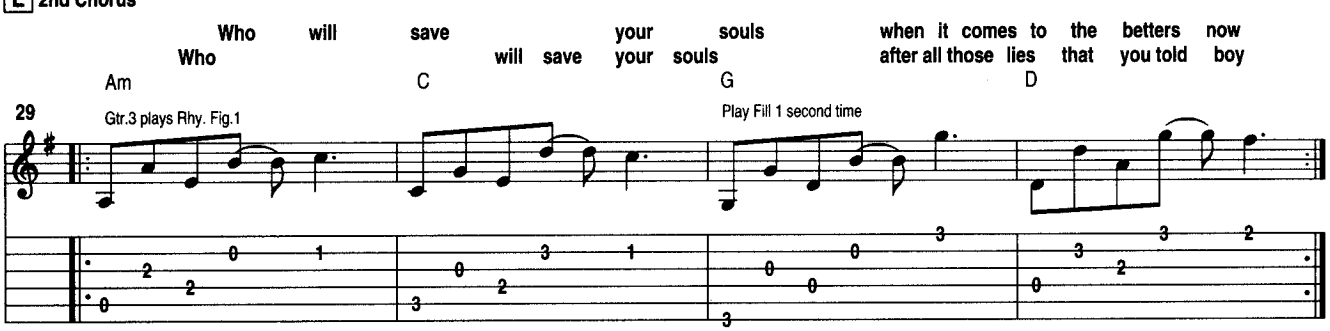


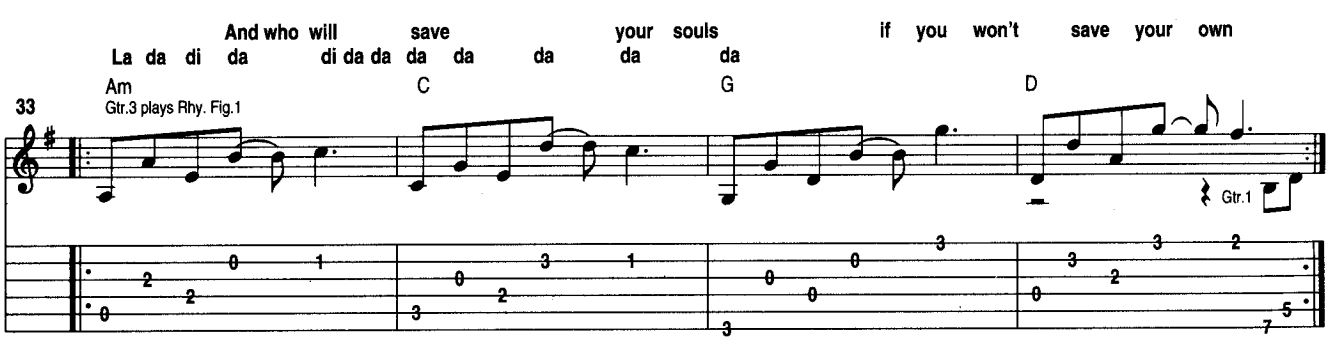
D 2nd Verse


We try to hustle them try to bustle them try to cuss them The cops want someone to bust down on Orleans Avenue
Another day another dollar another war Another tower went up where the homeless had their homes
Am C G D
21
Gtr.2 (Gtr.3 plays Rhy. Fig.1)
Play Fill 1 second time


So we pray to as many different gods as there are flowers But we call religion our friend
We're so worried about a saving our souls Afraid that God will take his toll That we forget to begin but
Am C G D
25

E 2nd Chorus


Who will save your souls when it comes to the betters now
Who will save your souls after all those lies that you told boy
Am C G D
29
Gtr.3 plays Rhy. Fig.1
Play Fill 1 second time



F **Interlude**

37 N.C.(Em)

Gtr.1

Gtr.2 plays Fill 2

G **3rd Verse**

Some are walking some are talking some are stalking their kill Got social security but it doesn't pay your bills There are addictions to feed and there are mouths to pay So you bargain with the devil but you're okay for today Say

Am C G D

41

Gtr.2 (Gtr.3 plays Rhy. Fig.1)

that you love them take their money and run Say it's been swell sweetheart but it was just one of those things Those flings those strings you've got to cut So get out on the streets girls and bust your butts

Am C G D

45

H **3rd Chorus** (repeat w/ad lib vocals)

And who will save...

Am C G D

49

Gtr.3 plays Rhy. Fig.1

(repeat and fade)

Fill 1 Fill 2

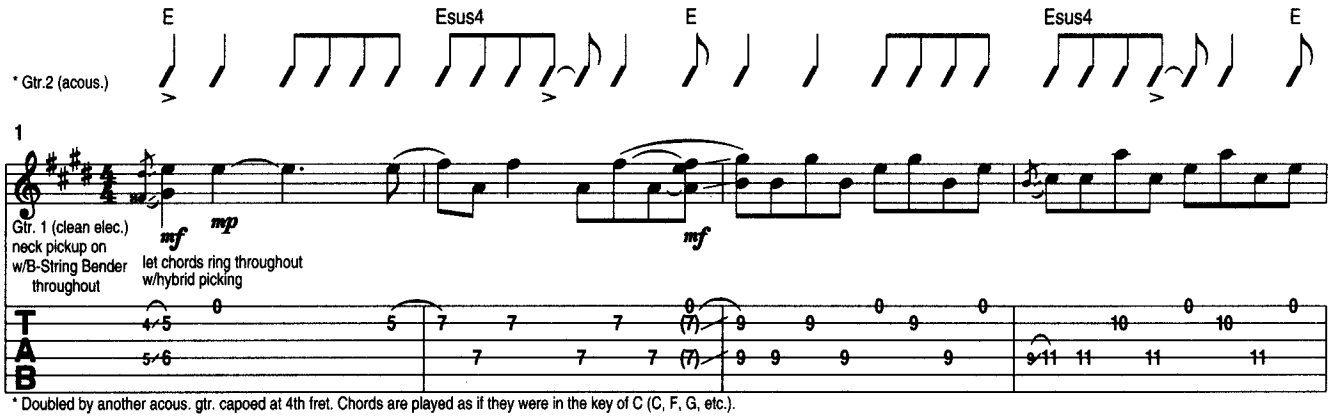
Gtr.1 Gtr.2

Peaceful Easy Feeling

WORDS AND MUSIC BY JACK TEMPCHIN
TRANSCRIBED BY DAVE WHITEHILL
As heard on the Asylum recording **Eagles**

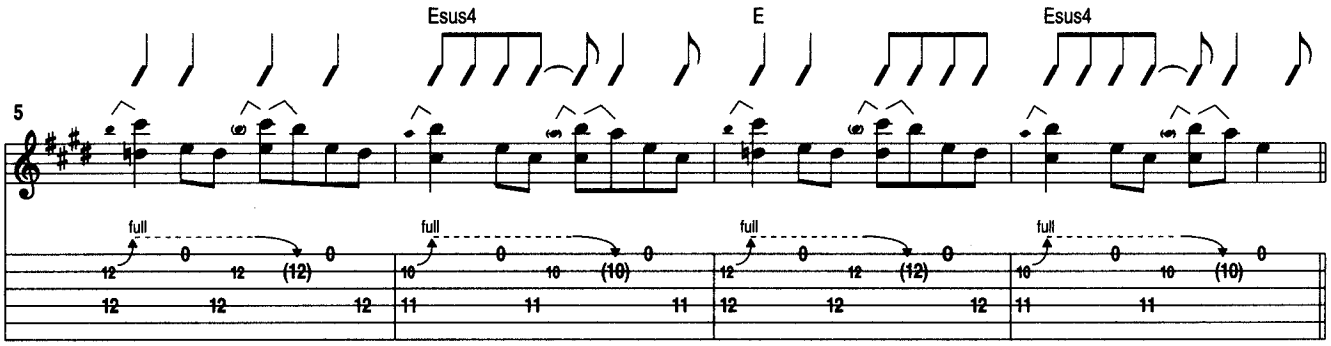
A Intro

Moderately Fast ♩ = 140



* Doubled by another acous. gtr. capoed at 4th fret. Chords are played as if they were in the key of C (C, F, G, etc.).

** All bends on B string are performed using a "Parsons-White" pull-string bender.



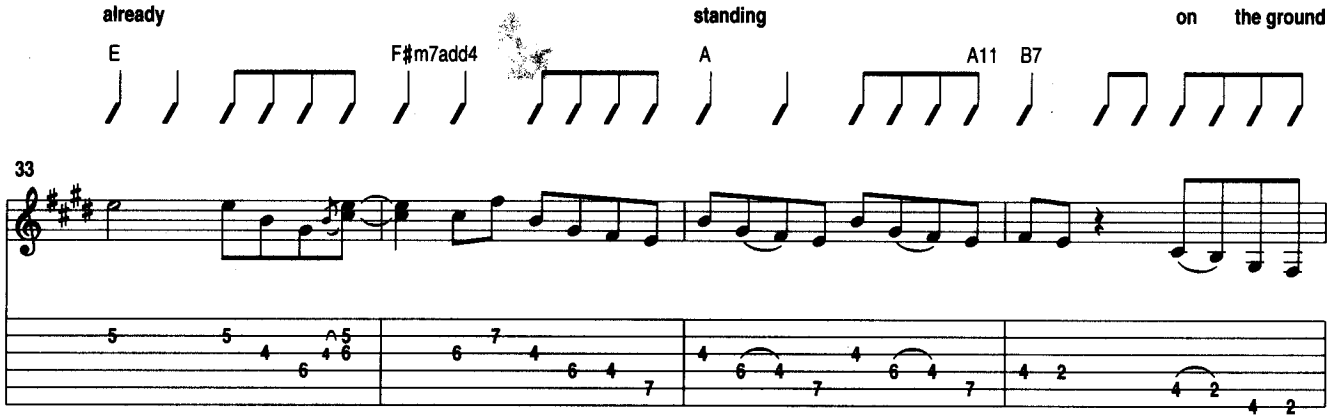
B 1st Verse

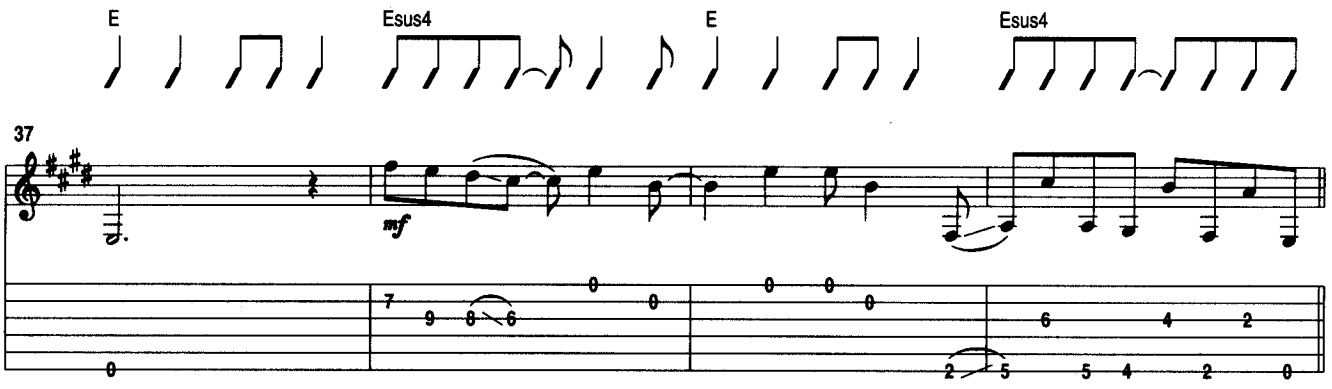
I like the way your sparkling earrings lay

©1972 WB Music Corp. and Jazz Bird Music. All rights administered by WB Music Corp. All rights reserved. Used by permission of Warner Bros. Publications, Inc., Miami, FL 33014.

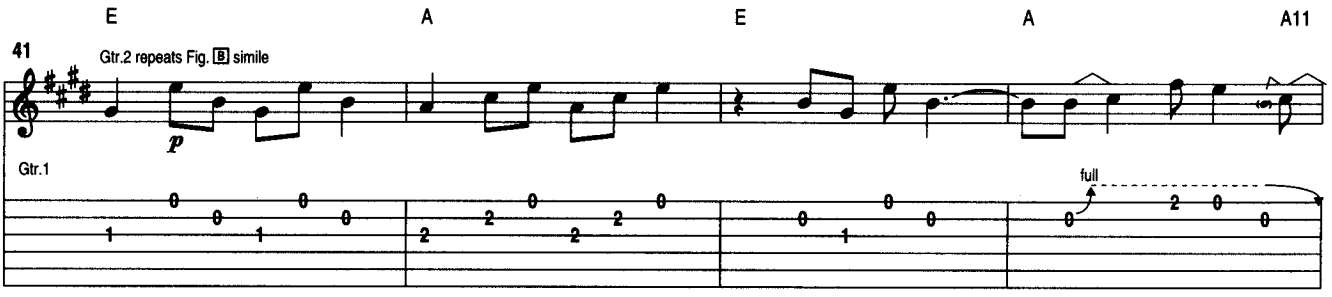
against your skin so brown
E A B7 B7add4 A11
13
pp mp
And I want to sleep with you in the desert tonight
E A E A
17
mf
with a billion stars all around 'Cause I got a
E A B7sus4 B7
21
mp p mp
C 1st Chorus
peaceful easy feeling
A E A11
25
p mp

And I know you won't let me down 'cause I'm
A F#m7add4 B7 A11
29

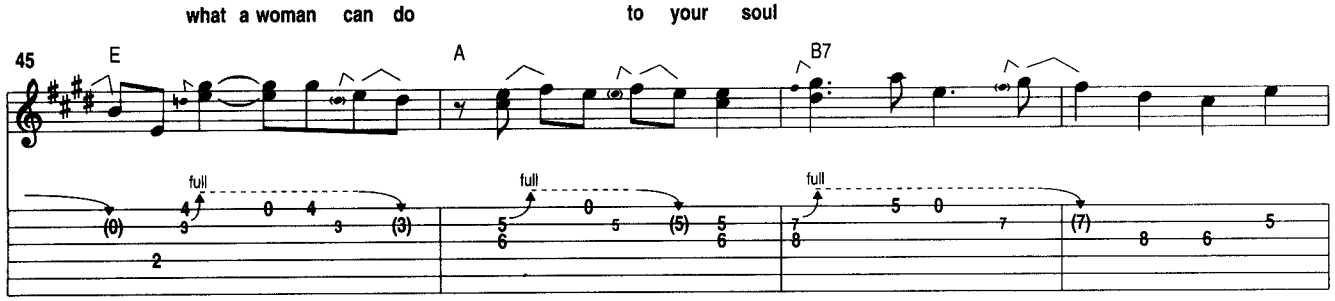

already standing on the ground
E F#m7add4 A A11 B7
33

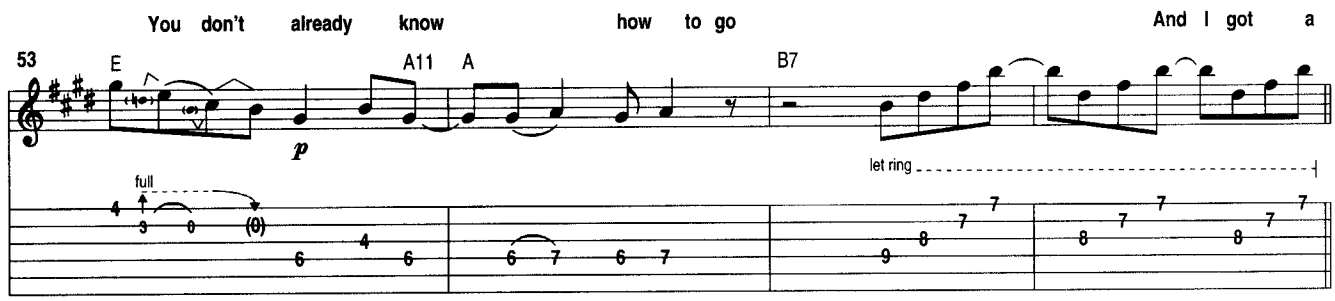

E Esus4 E Esus4
37
mf

D 2nd Verse

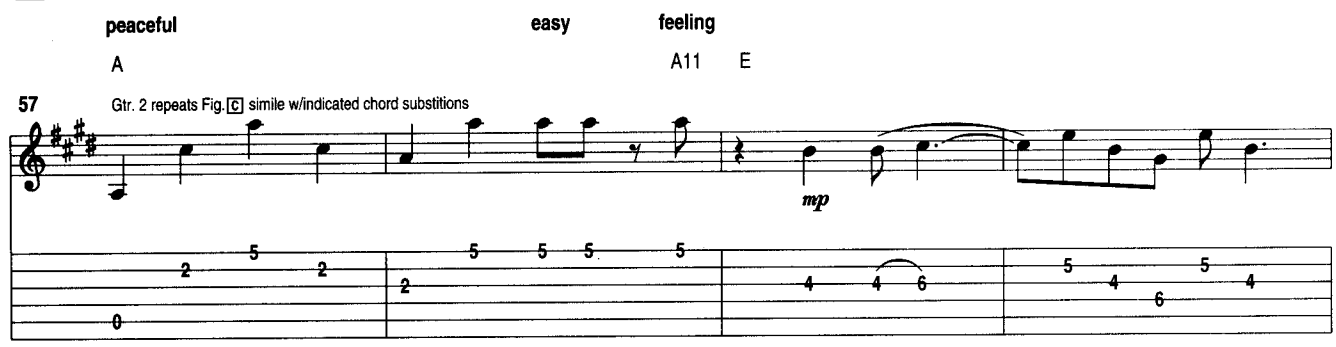

And I found out a long time ago
E A E A A11
41
Gtr.2 repeats Fig. B simile
p
Gtr.1
full

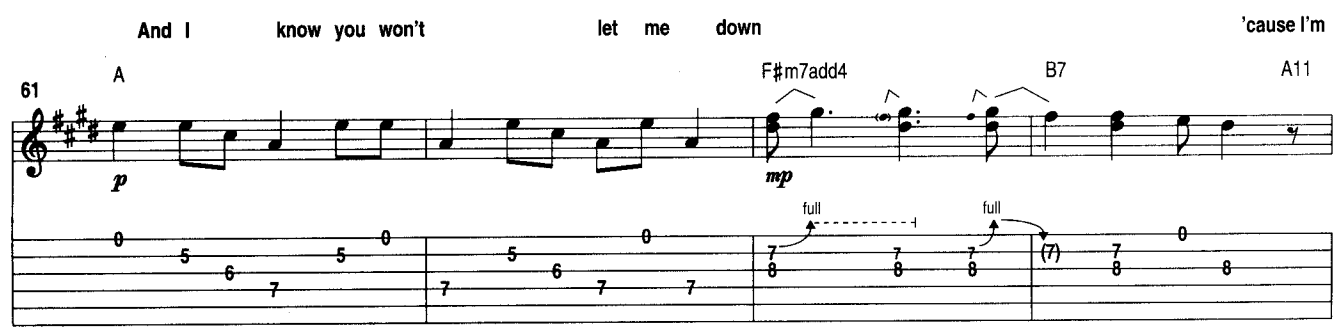
peaceful easy feeling





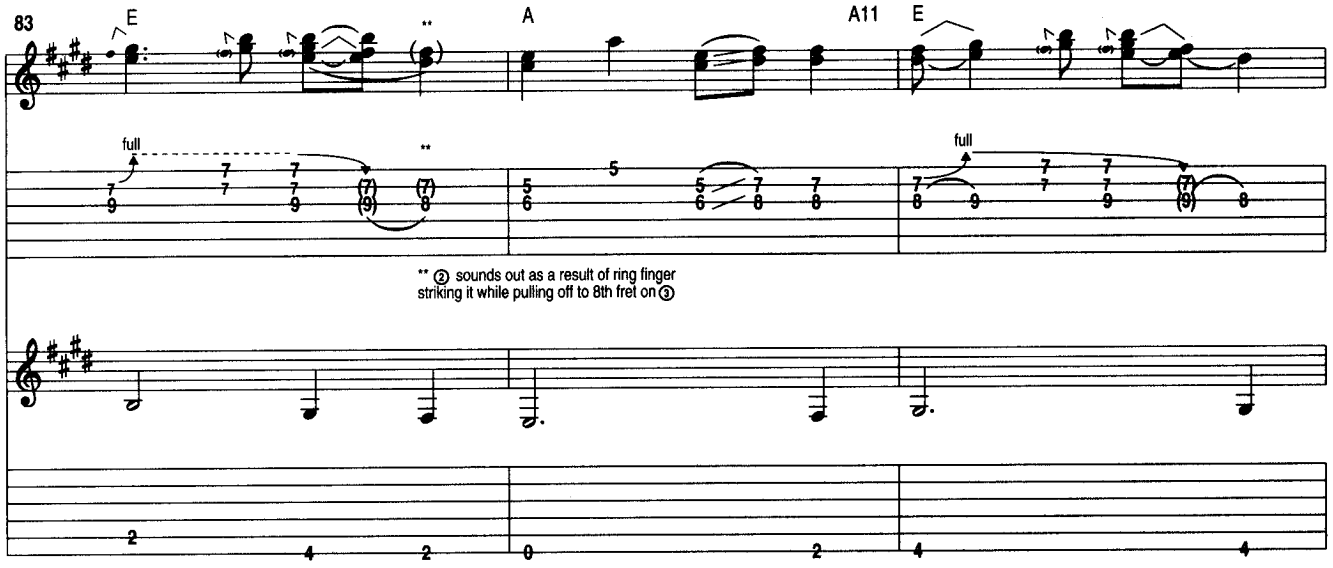
E 2nd Chorus



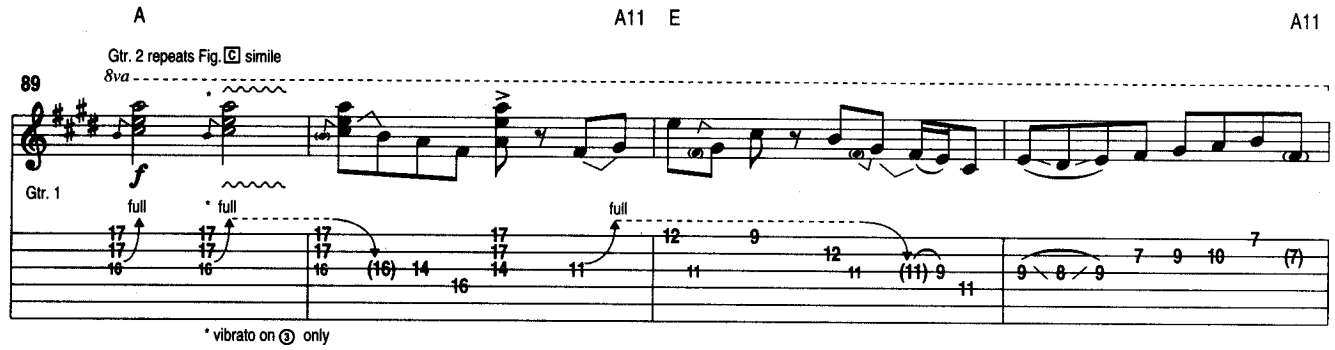


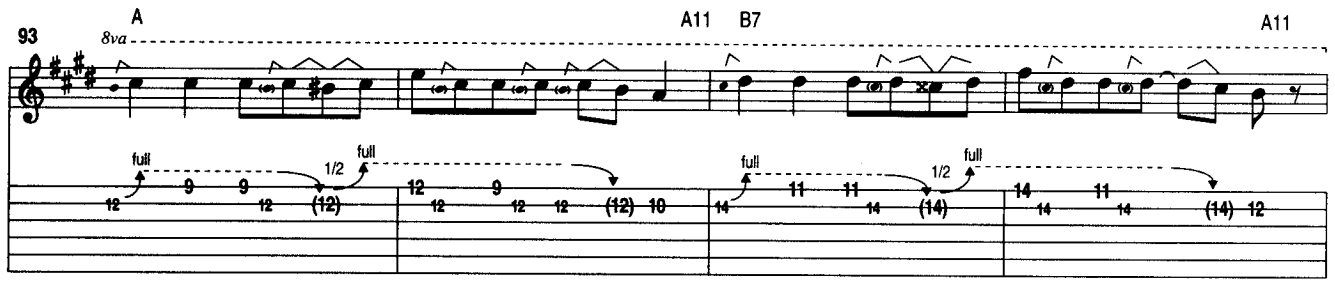
already
standing
on the ground
65
E
F#m7add4
A11
A
B7
B7add4
p
69
E
Esus4
E
mf
full
full
F Guitar Solo
Esus4
E
A
A11
E
72
Gtr. 1
Gtr. 2 repeats Fig. B simile
mf
full
grad. bend
Gtr. 3 (clean elec. with reverb)
mp
mf
A
E
A11
A
A11
76
full
full
grad. slide

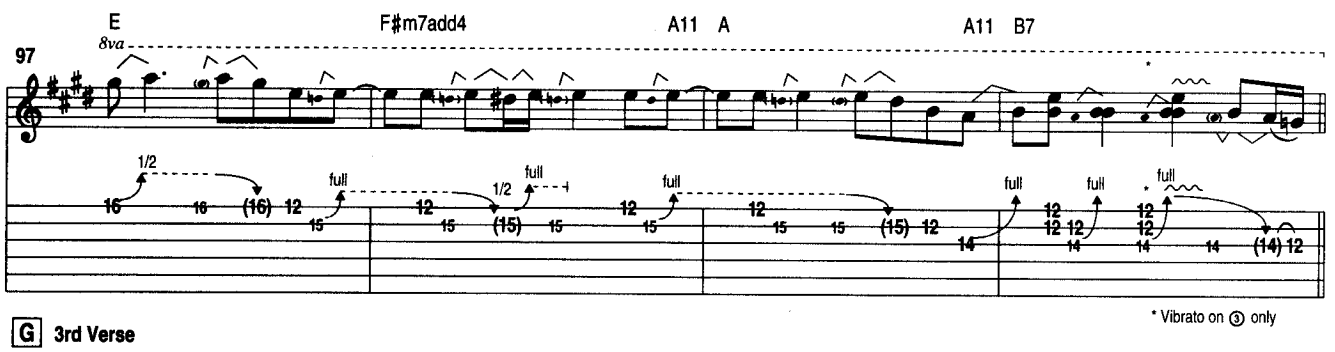
79
B7
A11
E
A11
A
full
full
full
full
* Pull-off note on ③ while releasing bend on ②


83
E
A
A11
E
full
full
** ② sounds out as a result of ring finger striking it while pulling off to 8th fret on ③

86
A
A11
B7
A11
switch to bridge pickup

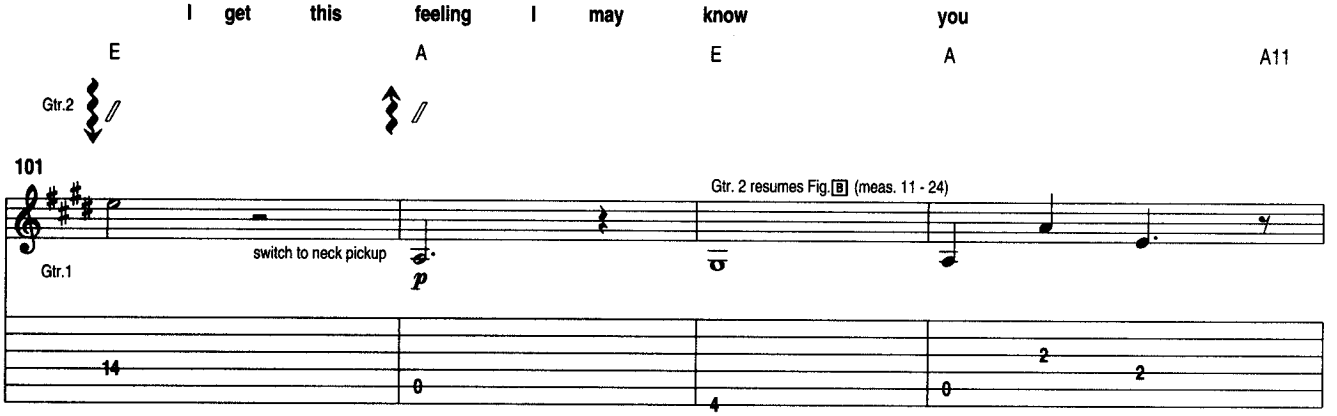




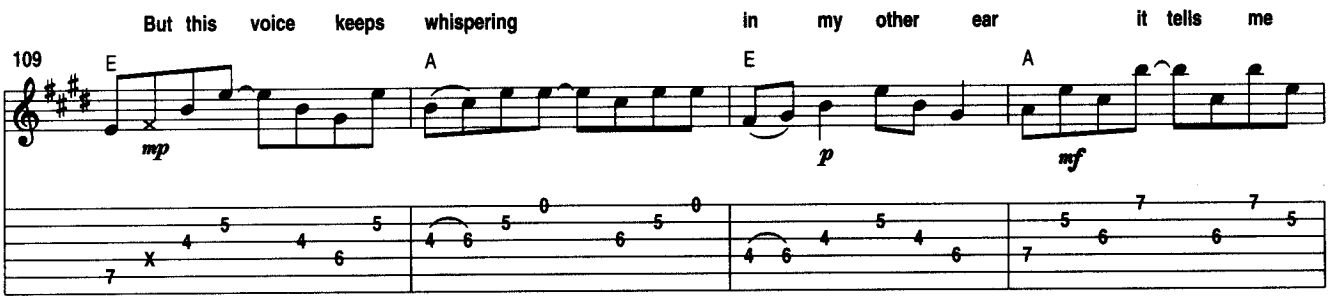


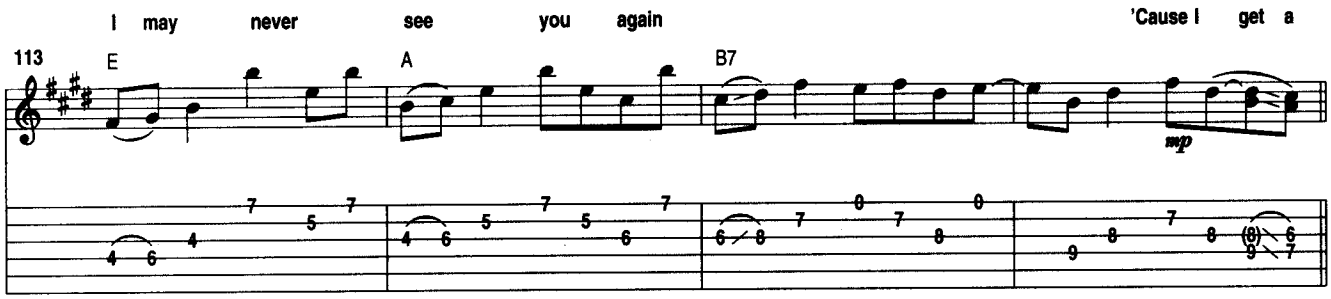
G **3rd Verse**

I get this feeling I may know you

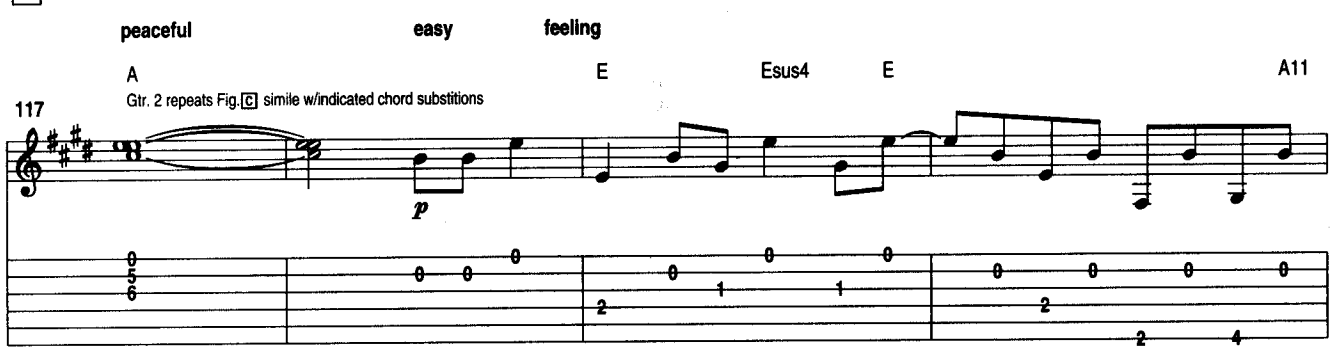


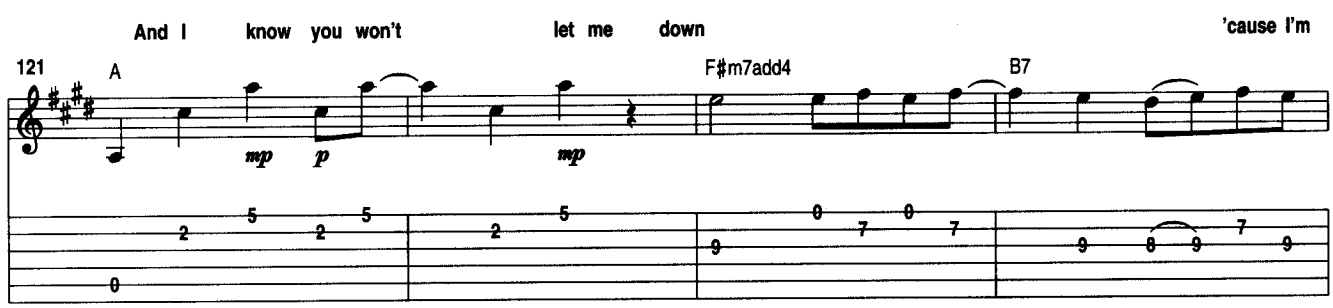
as a lover and a friend

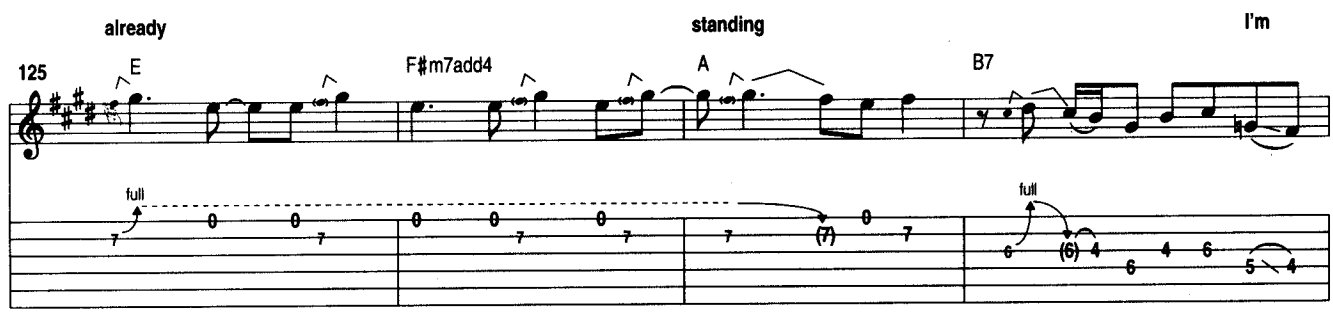

But this voice keeps whispering in my other ear it tells me
109
E
A
E
A
mp
p
mf


I may never see you again 'Cause I get a
113
E
A
B7
mp

H 3rd Chorus


peaceful easy feeling
A
E
Esus4
E
A11
Gtr. 2 repeats Fig. C simile w/indicated chord substitions
117
p

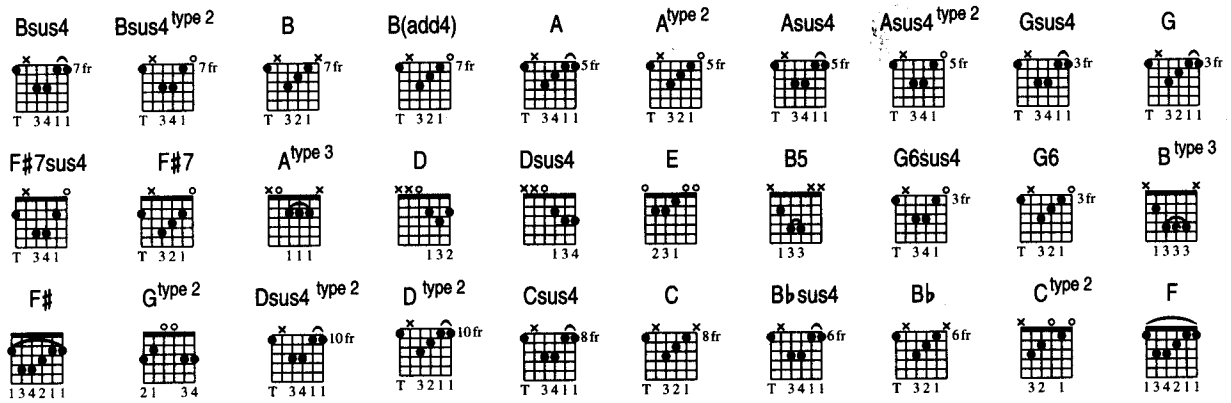

And I know you won't let me down 'cause I'm
121
A
F#m7add4
B7
mp
p
mp

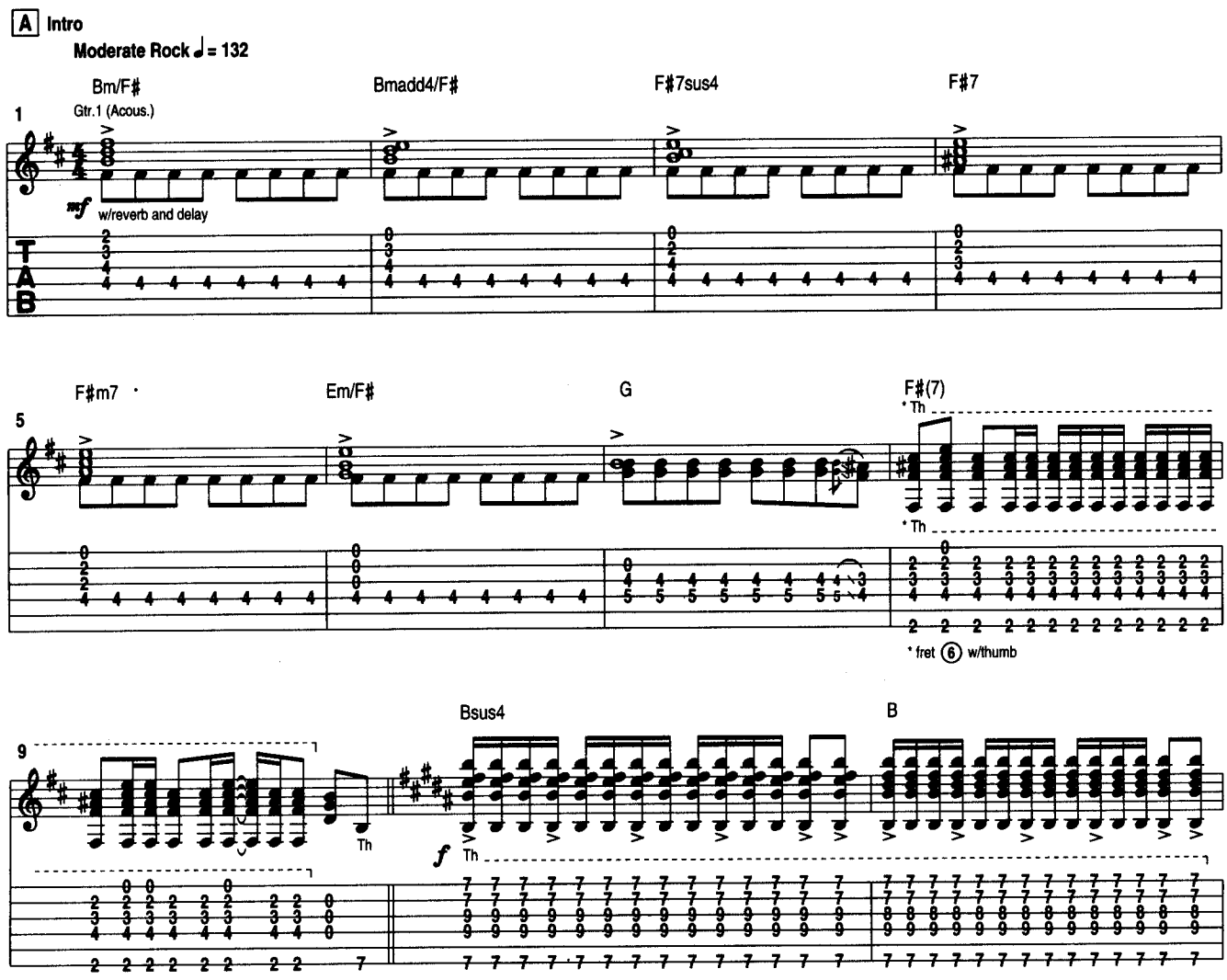

already standing I'm
125
E
F#m7add4
A
B7
full
full

already
standing
Yes I'm
E
F♯m7add4
A11 A
A11 B7
Rhy. Fig. 1
end Rhy. Fig. 1
Gtr.2
129
p
Gtr.1
already
standing
on the ground
E
F♯m7add4
A11 A
B7
Gtr. 2 plays Rhy. Fig. 1 three times
133
full
mp
Whoah
137
E
F♯m7add4
A11 A
A11 B7
mf
E
F♯m7add4
A11 A
A11 B7
A11 E
Gtr.2
141
full
F♯m7add4
A
A11 B7
A11 E
146
full

Pinball Wizard

WORDS AND MUSIC BY PETER TOWNSHEND
TRANSCRIBED BY ANDY ALEDORT
As heard on the Who's MCA recording **Tommy**

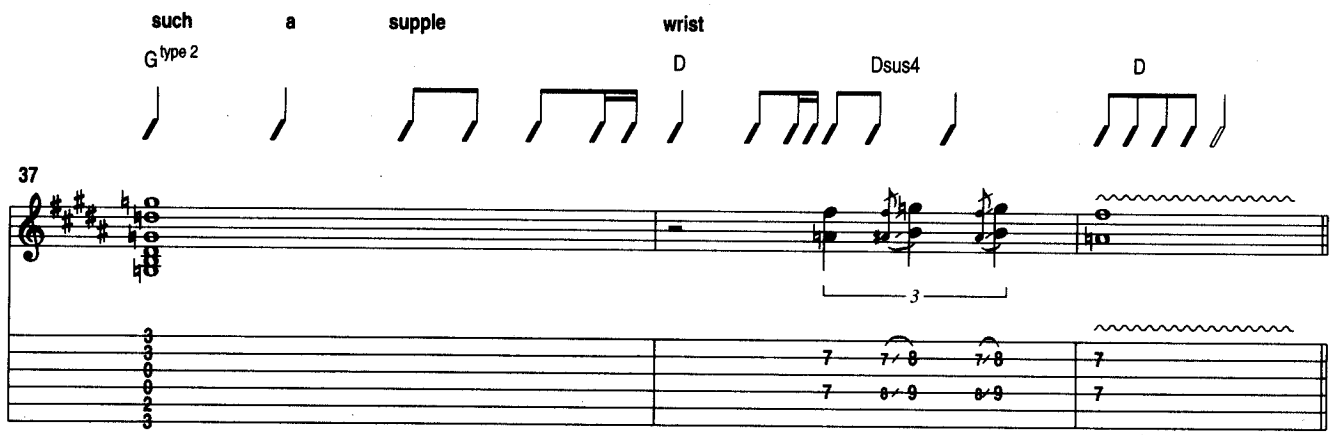




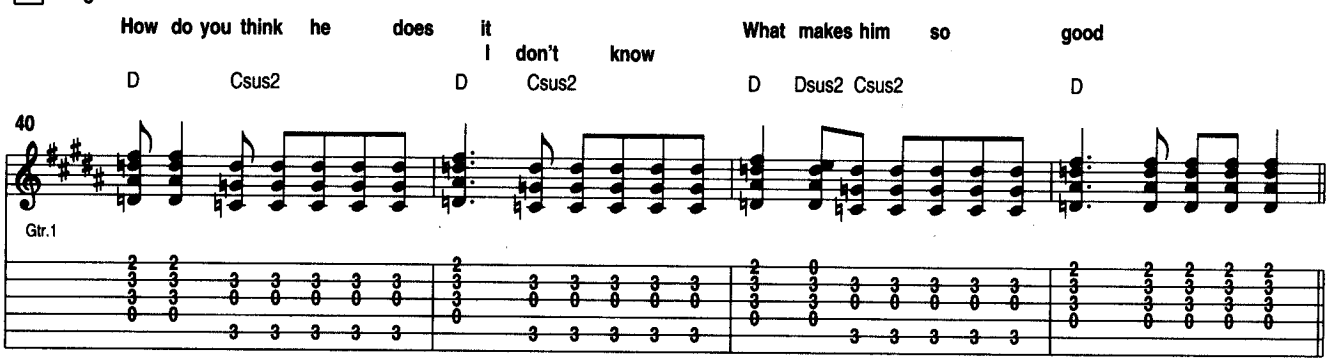
©1969 Fabulous Music Ltd. All rights in the United States, its territories and possessions, Canada, Mexico and the Philippines controlled by Towser Tunes, Inc. International copyright secured. All rights reserved.

Bsus4
B
Bsus4 type 2
Gtr.1
12
simile
Gtr.2 (elec.)
f
B(add4)
Bsus4 type 2
B(add4)
1. Ever
15
(9)
(7)
B 1st and 2nd Verses
since I was a young boy I've played the silver ball From Soho down to Brighton I
stands like a statue Becomes part of the machine Feeling all the bumpers
Bsus4 type 2
Rhy. Fig.1
B(add4)
* A ** Asus4
simile
18
Second time play Fill 1 six times
* Play A type 2 second time ** Play Asus4 type 2 second time
must have played them all But I ain't seen nothing like him in any amusement hall That
Always playing clean Plays by intuition The digit counters fall
* A
*** Gsus4
**** G
21
(7)
(5)
* Play A type 2 second time
*** play G6sus4 second time
**** play G6 second time
Fill 1
N.H.
Gtr.2
N.H.
12
T
A
B

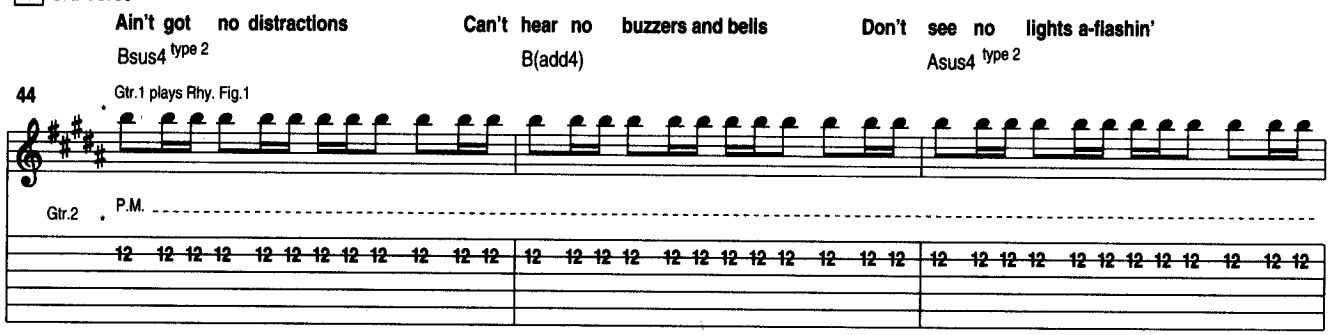
1.
deaf dumb and blind kid
F#7sus4
sure plays a mean pinball
F#7
B type 3
A type 3
D
E E
6 open
E E
6 open
24
2. He
2. ball
B5
A type 3
D
E
end Rhy. Fig.1
B type 3
A type 3
D
E
Rhy. Fig.2
open 1
simile
simile
28
E
B type 3
A type 3
D
E E
6 open
He's a
end Rhy. Fig.2
simile
simile
31
C 1st Chorus
pinball wizard there has to be a twist A pinball wizard's got
E F# B type 3 E F# B type 3 E F# B type 3
Rhy. Fig.3
end Rhy. Fig.3
34



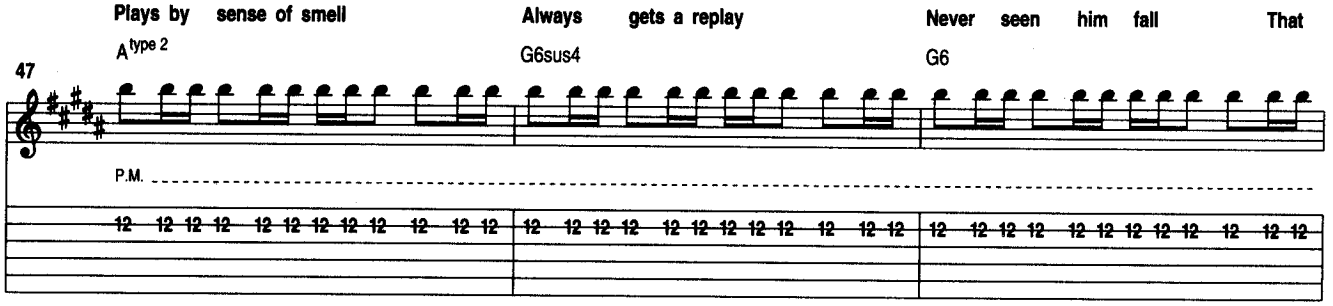
D Bridge



E 3rd Verse



* Apply slight pressure with fretting finger, creating a partially muted sound.



deaf dumb and blind kid sure plays a mean pinball
F♯7sus4
F♯7
B type 3
A type 3
D
E
E
6 open
50
P.M.
F 2nd Chorus
I thought I was the Bally table king but
B type 3
A type 3
D
E
E
F♯ type 2
B type 2
E
F♯
B type 2
54
I just handed my pinball crown to him
E
F♯ type 2
B type 3
G type 2
D
Dsus4
D
58
let ring
let ring
G Interlude
Dsus4 type 2
Rhy. Fig.4
D type 2
end Rhy. Fig.4
Dsus4 type 2
D type 2
62
Gtr.1 plays Rhy. Fig.4 three times
Even
Dsus4 type 2
D type 2
Dsus4 type 2
D type 2
66

H 4th Verse
on my favorite table he can beat my best His disciples lead him in and he just does the rest He's got
D type 2
Csus4
C
Gtr.1
70
Gtr.1 plays Rhy. Fig.4
crazy flipper fingers Never seen him fall That deaf dumb and blind kid
B♭sus4
B♭
Asus4
74
sure plays a mean pinball
I Outro
A
D
C type 2
F
B♭
B♭sus4
77
let ring
B♭
B♭sus4
B♭ B♭sus4
B♭ B♭sus4
begin fade
80
B♭sus4 B♭ B♭sus4
B♭ B♭sus4
B♭ B♭sus4 B♭
83
fade out